

GUARDIAN

The Best of the Bay ... Every Week



MEET NARDUAR

John O'Neill talks to the hardest-working Canadian in showbiz. In *Noise*



NO EVICTIONS DOWNTURN

"Soft" real estate market? Tell that to tenants who are still losing their homes [p.12]



TOURISTS AND FRESAS

Rachel Brahinsky and Martín Espinoza search for the real Mexico [p.24]

THE King of CALIFORNIA

Merle Haggard has raised hell, kicked ass — and tapped the soul of the Central Valley. At 63, he's back with a new album. Look out.

By J.H. Tompkins [p.41]

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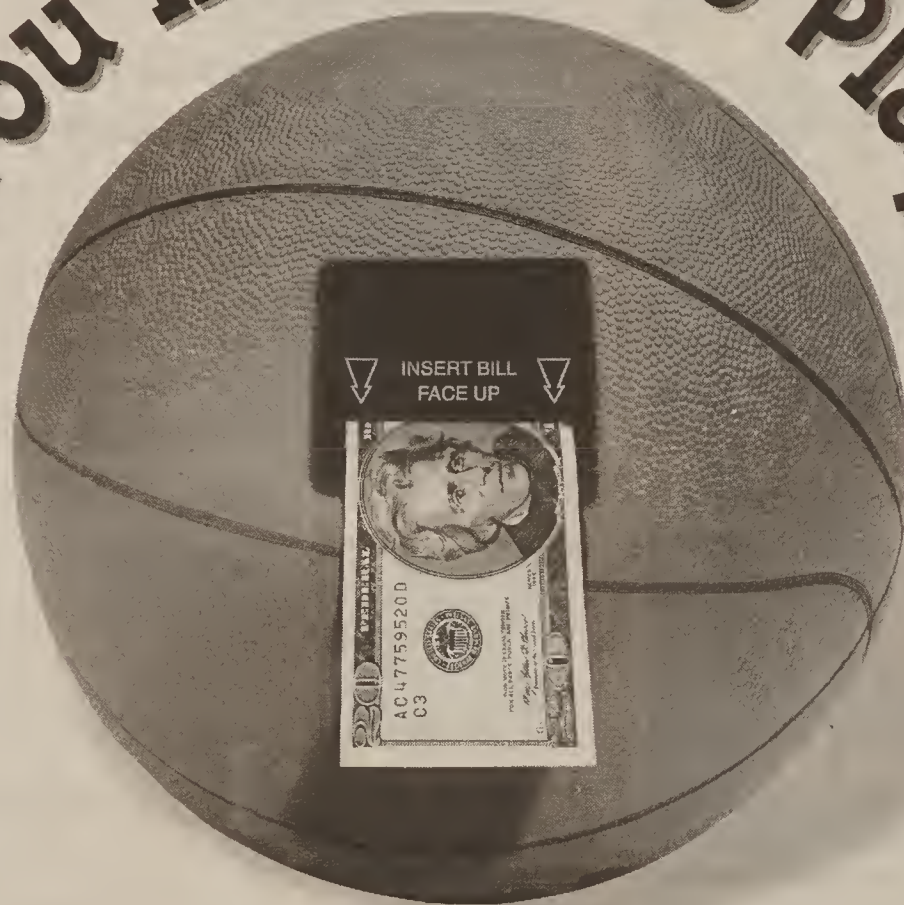
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San Franciscans need affordable recreation on the waterfront — not a high-priced development geared to the wealthy and tourists. But with the Chelsea Piers plan now being considered by San Francisco's Port Commission, middle-income and working-class San Franciscans will be priced out of the waterfront.

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Chelsea Piers *still* needed a bailout to keep them afloat, through a multi-million dollar lease extension.²

...And Pay

Now the owners of New York's Chelsea Piers are trying to recreate their project here by building a high-priced recreation center on our waterfront. But we need recreational opportunities available to all, not just the very wealthy. That's why KGO radio says, "We believe the Mills proposal is far superior to the opposing Chelsea Piers plan which

wants to create a high cost tourist-oriented entertainment facility."³

Excite.com's travel guide calls Chelsea Piers "an ultra-expensive sports complex."⁴

1. Chelsea Piers web site. 2. *New York Times*, August 11, 1996; "Chelsea Piers: The Fight to Stay Afloat."
3. KGO Newstalk AM 810 editorial, March 29, 2001. 4. <http://travel.excite.com>

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San Francisco
Bay Guardian
April 4-10, 2001

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Since 1966. An independent, locally owned
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Merle Haggard is just another free-thinking, tough-as-nails, ex-con Okie genius hot-wired into the soul of the Central Valley. He's come out of the cold with a new album and a whole lot of energy. *By J.H. Tompkins*

The Fightin' side of Merle *By J.H. Tompkins (p.43)*

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Enjoying La Paz *By Rachel Brahinsky (p.24)*

Where's the real Acámbaro? *By Martín Espinoza (p.25)*

Something about B'nai

What's in a name? A whole lot if it happens to be B'nai Reblfront. Plus: the magic of Mystic, the fusion of Fauna Flash, and the industriousness of Nardwuar the Human Serviette. In *Noise*.

The cover: Spot photo of tenants by Pat Mazzera.
Spot illustration by Wayne Shellabarger.

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in this issue

Every big-business lobbyist in San Francisco knows that the easiest way to get rid of a popular progressive plan that would cost your clients money is to offer a reasonable-sounding (and totally empty) alternative. Clint Reilly, who once worked for the big landlords, told me years ago exactly how the strategy works.

Reilly was trying to scuttle a proposal that would have extended rent control to vacant apartments. That was the landlords' worst nightmare: it would mean that rent control really worked, that the price of housing could be stabilized, that there was no way to jack up the rent just by evicting pesky long-term tenants.

But Reilly knew that the majority of the voters were tenants, and that most of the supervisors had been elected with some measure of tenant support, so none of them wanted to vote against a pro-tenant measure.

I asked Reilly what he was going to do, and he spelled it out. He would craft another pro-tenant measure: something, maybe, to lower the allowable annual rent increase by a few dollars. Then the supes who didn't want to offend the tenants could vote for that measure, and come next election they could all say they had supported a reasonable pro-tenant bill — while having voted against the bill that really mattered.

I've seen the pattern so many times now that Sup. Gavin Newsom's charter amendment that purports to be an alternative to the Municipal Utility District (see page 15) makes me more than a little nervous. Frankly, I don't trust Newsom: I've never seen him offer any evidence that he was interested in public power or willing to take on Pacific Gas and Electric. And I don't trust City Attorney Louise Renne — one of PG&E's strongest city hall allies — who wrote Newsom's legislation.

Maybe I'm wrong. Maybe Newsom has had some sort of secret epiphany and become a crusader for the public interest. Stranger things have happened — but not very many.

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'Poetic License'

Cicely J. Sweed on the youth poetry slams documentary, airing on KQED, channel 9, Sun/8, 10:30 p.m.

'Emperor of Hemp'

Steve Robles on the documentary about pot activist Jack Herer, on KCSM, channel 60, Sat/7, 11 p.m.

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Salvatore Prestianni's Graveyard Chronicles.

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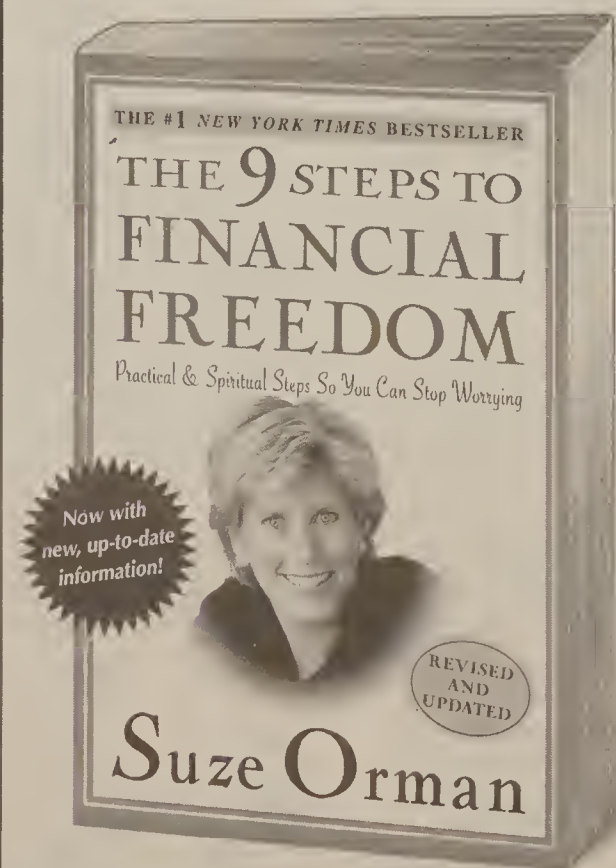
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letters to the editor

Mayor's Office on housing

Gabriel Roth's article "Poor Planning" [3/21/01] contained a number of errors and omissions.

First, Mr. Roth quotes an article from the *San Francisco Business Times* in October of last year: "Officials at the Mayor's Office of Housing concede they had forgotten about ... \$7.3 million that had built up in the [Affordable Housing] fund." In my interviews with the *Business Times*, neither I nor anyone else from the Mayor's Office of Housing (MOH) said that we had "forgotten" about the funds. Rather I said that we had not been informed by the Planning Department that the funds were available.

Second, Mr. Roth implies that city officials had no real information about housing price trends between 1994 and 1998, and therefore "should have" commissioned special studies. As I pointed out to him in our conversation, however, the city had available a series of median prices for homes in the annual Housing Inventory published by the Planning Department. The data, obtained from the California Association of Realtors, showed that, at the beginning of 1995 (the first year for which a study could have been done), city officials knew that the median home price decreased by 0.2 percent (\$275,380 down to \$274,690). Obviously, no justification here for raising the fee.

At the beginning of 1996, the median price had increased by 3.3 percent; at the beginning of 1997, by 1.6 percent; at the beginning of 1998, by 8.0 percent. Thus, over the four-year peri-

od, the average increase was 3.2 percent per year, which is relatively "flat," especially considering that median incomes increased by 4.2 percent per year during the same period.

In 1998, as I stated to the Budget Analyst, we began to see a rapid increase in home prices, and MOH commissioned its study to establish new purchase price limits for its first-time home-buyer programs. We have done so every year since then (not skipping 1999, as Mr. Roth implies; the 2000 study covered calendar 1999, and our February 2001 study covered 2000). In June 1999 the Planning Commission unanimously approved the proposed Jobs-Housing Linkage legislation and recommended its approval to the Board of Supervisors. However, the legislation was not calendared by the board until February 2000 and was not finally adopted by the board until February 2001.

Joe LaTorre
Mayor's Office of Housing
San Francisco

Gabriel Roth responds: Mr. LaTorre ducks the issue when he says the Planning Department's data offered "no justification ... for raising the fee." According to the law, the affordable-housing fee is adjusted in keeping with the average purchase price of a newly constructed home in San Francisco, San Mateo, and Marin Counties. The figures LaTorre cites show the median price of all homes (not just new construction) in San Francisco alone. I didn't report the fact that the housing inventory figures remained relatively

flat because those figures aren't relevant to the affordable-housing fee program. LaTorre might as well point out that the department had detailed figures on the national debt or the ratings of Temptation Island.

The facts remain: The housing fee should have been adjusted according to a specific index; that index rose steadily and significantly between 1996 and 2000; planning didn't commission studies of that index until 1998 and even then didn't raise the fee. If it had, the city's affordable-housing fund would be \$9.3 million richer.

LaTorre's attempt to blame the slow pace of the Board of Supervisors won't wash either. Planning director Gerald Green didn't need the board's approval to raise the rate; in fact, he was required to raise it by law. LaTorre would have us believe that for three years Green was too busy preparing new legislation to get out a calculator and figure out the maximum fee he could collect under the existing law.

LaTorre is right on one point: I quoted an article from the *Business Times* without verifying it. I regret the oversight.

Patronage of old

Daniel Zoll's "UC for Sale" [3/21/01] is a balanced report on an important subject. Glad he found inspiration in Berkeley's "palatial" Doe Library where, indeed, great thinkers "shine down from an ornate frieze." Rich patrons and markets shaped the work of these luminaries. Galileo, for instance, commercialized his invention of a military compass and set no limits on his praise of Florence's ruling family, naming moons after the Medici. In the spirit of full disclosure ...

Thomas C. Leonard
Berkeley

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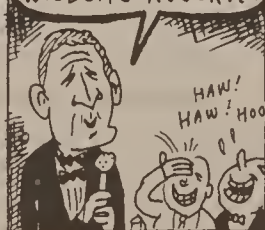
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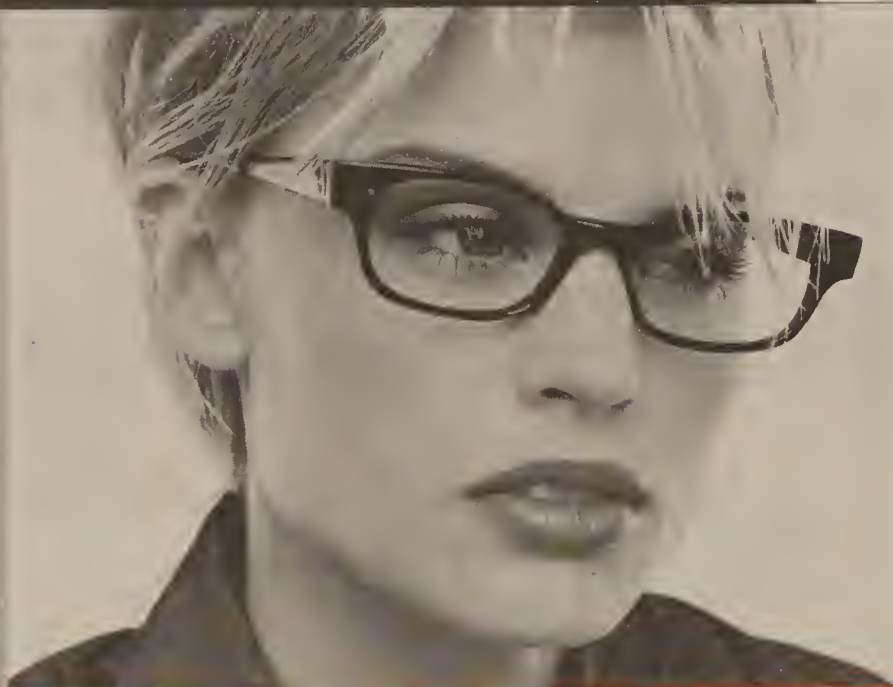


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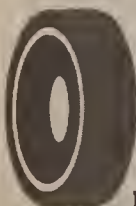
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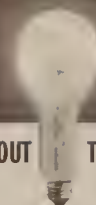
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The opposition has come from PG&E, Southern California Edison, and San Diego Gas and Electric, which claimed they wouldn't need new power plants until 2005 and persuaded the federal government to block the building of new, clean plants with enough power to serve 1.2 million homes. And it's Cisco Systems, not conservationists, who are blocking the building of the Metcalf Energy Center.

The truth is, the utility companies and generators have been more worried about their bottom line than our rolling black-outs. The owners want to hold onto their old, dirty, and wasteful facilities. And what they're not telling you about California's energy shortage is that if we build state-of-the-art power plants, we can turn on the lights, reduce natural gas prices (and energy company profits), and breathe cleaner air. We don't have to sacrifice our environment to meet our energy needs at a price that's fair -- if we choose wisely, for our families, for our future.



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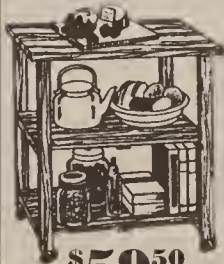
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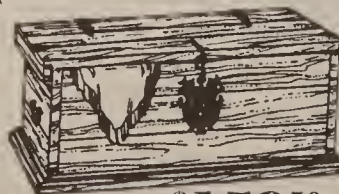
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opinion

by jeffrey i. margolis

Save S.F.'s business tax!

Like the once-great fighter Roberto Duran, sitting in his corner and saying "no mas," City Attorney Louise Renne is refusing to stand up and fight for San Francisco's business-tax system. Last week Renne prevailed on the San Francisco Board of Supervisors' Finance Committee to accept her recommendation that the city scuttle its business-tax system and pay \$65 million to some of San Francisco's largest corporations (including Chronicle Publishing Company, Hearst Corporation, Pacific Gas and Electric Corporation, Bechtel Group, Pacific Telesis Group, Levi Strauss and Company, Safeway Inc., McKessonHBOC, Chevron Corporation, General Motors Corporation, Eastman Kodak Company, and Charles Schwab and Company Inc.). A close vote is expected when the board considers the matter next week. Here's why the supervisors should reject this giveaway to big business and instruct Renne to defend San Francisco's 30-year-old business-tax system.

San Francisco's business-tax system requires companies doing business in San Francisco to pay for city services (police, fire, etc.) in part through an annual tax levy. To help ensure that all companies pay their fair share, San Francisco uses an alternative-measure tax system, under which taxes are imposed according to two separate formulas, one based on a percentage of a company's payroll (the "payroll tax") and the other on a percentage of gross receipts (the "gross-receipts tax"). Companies pay whichever tax results in a higher liability.

Last May a San Francisco trial court held that this tax system, although fair, was unconstitutional owing to the *hypothetical possibility* that it might have discriminated in favor of local businesses. In July the city appealed.

The appeal presents difficult but important legal questions in both taxation and constitutional law. However, there is little reason for the city to concede the case before the appeals court rules. The U.S. Supreme Court has held that a taxing authority must be given the opportunity to retroactively remedy any discrimination — after a taxing scheme has been ruled unconstitutional.

Further, last November Renne acknowledged that the city's tax system could be retroactively

and fairly "fixed" (assuming it was broken in the first place) by Proposition 1. Prop. 1 was portrayed as a means of protecting the city from the tax challenge. Prop. 1 would have mended the tax system by retroactively repealing San Francisco's gross-receipts tax for 1997, 1998, and 1999. The cost: about \$22 million for each year, plus interest. Now the city attorney is recommending that the city abandon its tax system, before a court of appeals decision, at an equivalent, if not greater, cost.

Under Renne's settlement proposal, the city would pay tax refunds of \$65 million to only a *small portion* of San Francisco's business taxpayers (several hundred of the largest of San Francisco's 8,000 business taxpayers). Up to another \$25 million in refunds would be paid to businesses that paid the gross-receipts tax last year. But Renne admitted to the Finance Committee that even this would not end the dispute: businesses with another \$30 million in claims against San Francisco have not agreed to the settlement. Unless the city can settle with those businesses, Renne's efforts to avoid a court decision examining San Francisco's business-tax system will be for naught.

Moreover, the real cost of the settlement will be far greater than the city's initial outlay of almost \$100 million. The settlement will require San Francisco to repeal its gross-receipts tax measure, eliminating a revenue stream with a present value of more than \$200 million.

The proposed settlement is neither necessary nor fair. A *fair* settlement would equalize the tax liabilities of *all* of the businesses that suffered from the city's allegedly discriminatory tax structure.

Big businesses are lobbying the board to approve the settlement by hinting that after the settlement is paid, they *might* have a sudden change of heart and decide to retribute their tax windfall to the city's General Fund (or to the supervisors' pet projects). Fat chance. If that is the deal, tell the city attorney to get it in writing. Otherwise, tell her to defend San Francisco's business tax. ♦

Jeffrey I. Margolis has been practicing taxation law in California for the past 20 years.

editorials

A PG&E dirty trick?

In a sense, the very fact that Sup. Gavin Newsom has introduced a City Charter amendment that begins with the premise that "a publicly owned and operated electric utility may provide more reliable, environmentally responsible service at lower rates than a privately owned company" is a major victory for public power advocates. A year ago a Willie Brown ally like Newsom would never even have considered that sort of proposal; in fact, a year ago public power was barely a blip on the Board of Supervisors' agenda.

But public power advocates are nervous about Newsom's measure — and they should be. As Rachel Brahinsky reports on page 15, the measure originates from the City Attorney's Office, which has always been hostile to public power, and is being carried by a supervisor who has always been hostile to public power. It reeks of a political trick, a move to undermine the municipal utility district (MUD) proposal by presenting a reasonable-sounding alternative. (That political strategy, as Tim Redmond notes on page 5, has a long and infamous history in San Francisco.)

And indeed, a careful analysis of the Newsom measure reveals some serious, nearly fatal flaws.

The measure would hand control of a newly created power authority to a nine-member board. Only four members would be directly elected, and they'd have to run citywide. (Citywide campaigns are expensive; that's why the Board of Supervisors was almost completely controlled by big special interests until citywide elections ended.) Three of the members would be appointed by the supervisors, and two by the mayor. None of those appointees would be required to have any background in, or experience with, public power.

In other words, it's likely, if not certain, that a majority of Newsom's power authority board would be made up of pro-Pacific Gas and Electric types who would delay or derail any serious attempt to end the private utility's illegal monopoly and bring cheap, environmentally sound public power to San Francisco.

Newsom argues that his plan is detailed and specific. But there are real problems with the details. For starters, nowhere does the proposed charter amendment mention enforcement of the federal Raker Act, which requires San Francisco to operate a public power system. Nowhere does it talk of breaking the city's long-term power-sale contracts with the Modesto and Turlock Irrigation Districts and freeing up most of the power from the Hetch Hetchy dam.

In fact, the plan never specifically states that the new power authority would have a mandate to bring public power to the city.

In theory, there's nothing wrong with a public power charter amendment. The MUD petition — which would create an independent public agency, under state law — was crafted last year, when there was no chance of getting any sort of public power measure through the Board of Supervisors. If this new, district-elected board could reach the same result through charter change, we'd see no reason to oppose it.

But we can't trust anything that comes out of Renne's office (particularly anything hatched, as this scheme was, in secrecy), and we're very dubious about anything proposed by Gavin Newsom.

If Newsom wants to convince the public that this is a serious plan, not something concocted by PG&E and its allies in the City Attorney's Office to undermine the MUD and scuttle public power, he needs to make some major amendments. For starters, the entire power authority board should be elected, by district, and should operate under a statement of mandate making very clear that the agency is required to enforce the Raker Act, revoke PG&E's franchise, and establish public power in San Francisco. And given Renne's obvious conflict of interest (her husband's law firm does millions of dollars of business with PG&E), the entire proposal needs to be reviewed by independent outside counsel before it goes any further.

If Newsom can't or won't do that, then his plan will be exposed for what we already suspect and fear it is: a dirty PG&E trick. ♦

Edison's cheerleaders

The mainstream media has been tripping over itself of late to present Edison Schools Inc. — a company whose overt intention is to make a profit off of the already woefully small amount of taxpayer money that's earmarked for public education — as the savior of San Francisco's Edison Charter Academy.

It's not just conservative publications such as the *Wall Street Journal* (which has already offered an inaccurate take; see "Full-court Press," 2/7/01) that are towing Edison's line: the *New York Times*, *Salon.com* and the *San Francisco Chronicle* are all riding on the privatization bandwagon.

Just days before editorializing in favor of Edison Inc.'s bid to take over five struggling schools in New York City, the *Times* ran a simplistic front-page story about the San Francisco school. The March 13 story stated that all criticism of Edison came from "a philosophical opposition to a school run by a company whose purpose is to turn a profit."

As Tali Woodward reports on page 12, there are some very concrete reasons for San Francisco to end its failed experiment with Edison. Not only have teachers fled the school, but there's also evidence that school officials have encouraged difficult students to leave. There's support for long-standing criticism of the initial chartering process — and the district has even found that much-publicized gains in test scores are dubious.

Still, the fawning continues. Three days after the school district released its report, Joan Walsh wrote in San Francisco-based *Salon.com*, "An ideological crusade aims to close a school that's worked miracles with poor black and Latino students." And that's just the subhead.

Walsh seems to have bought Edison's sales pitch hook, line, and sinker. "Even most Edison critics acknowledged that the company's curriculum is among the nation's best, thanks to the private firm's investment in research and development," she wrote. Edison in fact uses a combination of off-the-shelf programs developed at national universities and available to any school in the country — for, of course, a price. (Walsh told us she meant to say that Edison does a good job combining curriculum and training.)

The *Chronicle's* Julian Guthrie has written a string of embarrassingly pro-Edison articles, although even she couldn't ignore the recent report disclosing the long list of problems at the privatized school.

San Francisco's Board of Education is finally doing what it should have done years ago: investigating a school — and a corporate relationship — that activists and parents have been concerned about since it began. The evidence at this point is abundantly clear: board members should ignore the pro-Edison press and stop allowing this private company to make money by undermining public education. ♦

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Cashing in on kids

Edison has 90 days to fix problems revealed in a stinging report

By Tali Woodward

Supporters of Edison Schools Inc. — with the cooperation of the mainstream media — have painted the San Francisco Board of Education's investigation of Edison Charter Academy as ideologically motivated, saying that board members are looking for problems at the school just because it is run by a for-profit company.

But a March 26 report prepared by San Francisco Unified School District staff provides evidence that Edison Inc. is violating the charter agreement that allows it to run the San Francisco elementary school. At a meeting the following day the school board passed a resolution that gives Edison 90 days to fix existing problems. If it doesn't, the district will likely yank the company's charter.

The report confirms long-standing complaints about high teacher turnover and shifting demographics (see "Edison Exodus," 7/19/00). It says Edison Charter Academy may be "counseling out" students who are difficult to teach or likely to score lower on standardized tests. The school does not provide the type of bilingual education the charter requires, and special education might not be up to district standards.

Edison Inc. may be raking in exorbitant profits from the school, according to the report, but the company hasn't submitted required documents to the district laying out school finances and policies. And reports of coercion at the time the charter was established could invalidate the agreement.

Edison Inc. did not return *Bay Guardian* phone calls, but officials have publicly denied all violations of the charter agreement.

Dozens of Edison parents and students showed up at the meeting to defend the school, saying the board should not interfere when test scores are increasing and parent satisfaction is high. They accused the board of carrying out a political crusade.

Even those board members who are vocal critics of for-profit schooling stressed that their votes were not based on ideology.

"The [investigation's] findings are extremely disturbing," board president Jill Wynns said. "What we are doing here is fulfilling our fundamental responsibility to make sure all schools follow the law."

"I think we have to pass this resolution to bring Edison Inc. to the table," board member Dan Kelly said before casting his vote. "Because they have not responded to polite requests [for information]."

The report lists 38 sets of documents that are still needed to determine if Edison has complied with the charter. Those documents include "any and all charter school policies," required financial reports, projected budgets, student and parent complaints, and the personnel roster.

Nonetheless, district staff were able to dig up evidence of some of the most serious allegations involving the school.

And the report offers some heavy ammunition for privatization foes. Based on available information, Edison appears to have "received almost a million dollars more from the District than it spent" at the school site during 1999-2000, it states. That means Edison Inc. could be making up to \$2,000 off each student per year.

The company hasn't been nearly as successful with retaining teachers. According to the report, 21 of the school's 26 teach-

The African American population at Edison has decreased by 44% since 1997. In 1997, Edison had 44% African American students, who comprised 44% percent of the student population. In 1999, the majority comprising 12.6 percent of the student population. 18 the Special Education students, most of the 18 Special Education students promoted out, or are still there.

Of the six original African American students in Special Education, only one is still at Edison and only one was promoted out; the others all transferred out.

Transferred out: A report released last week confirms long-standing concerns that Edison's African American students have left since the for-profit took over.

ers left after the charter's first year. Out of 25 teachers, 18 didn't return after the second year, giving the school an average teacher turnover rate of 76 percent.

And since Edison Inc. took over, approximately one-third of the school's African American students have transferred out. Parents "have also complained that African American students were told that Edison might not be 'the right school' for them, and that the school treats African American students differently than students of other ethnicities in disciplinary practices as well as treatment by teachers and staff," the report states.

"There's no other elementary school in this district that would have the chutzpah to tell a kid, 'You're not right for this school,'" Kelly said at the board meeting.

District staff compared demographic information of students who were at Edison three years ago with data on those who enrolled after the charter was granted. They found that 85 percent of the old students received free or reduced lunch, while less than half the new students qualify for those programs. Less than half of the students from precharter days were deemed English-proficient, compared with more than two-thirds of recently enrolled students.

The report concludes that these demo-

graphic changes have likely influenced the school's rising test scores, which have been widely touted — and sometimes exaggerated — in the press (see "Full Court Press," 2/7/01).

And in what could be a particularly high hurdle for Edison Inc., former teachers have told district investigators that they only signed the original petition supporting the Edison charter because of "extreme coercion." If it's determined that Edison did not gather enough valid signatures, that alone could nullify the charter.

School board members, citing their obligation to "all San Francisco kids" to ensure equitable funding among schools, have also asked staff to find out if the charter is costing the district extra money, an allegation that has dogged Edison here and elsewhere. Administrators in Sherman, Texas, have said that their now-expired contract with Edison cost an extra \$1 million a year — and just last week the Dallas Independent School District reported that an agreement that allows Edison to run seven schools there could cost the district up to \$20 million more than previously estimated. ❖

The full text of the district report can be viewed at www.sfusd.edu.
E-mail Tali Woodward at tali@sfbg.com.

Landlords don't let up

Despite tenant victories, evictions persist

By Cassi Feldman

The recent downturn in San Francisco's real estate market has brought a sigh of relief to local renters. After months of stalled negotiations, artists and non-profits in the Grant Building were ultimately able to strike a compromise with their rent-raising landlord. Craigslist, a community Web site, posted three times more apartment listings in February than it did in October. And developer Robert Cort has offered to build affordable practice space for the bands evicted from Downtown Rehearsal. But not everyone is so lucky.

Just this week, for example, my sister and I were served with eviction notices giving us 30 days to vacate our apartment in the Lower Haight. We're not alone. In February 2001 the San Francisco Rent Board reports, 166 eviction notices were served, down only slightly from February 2000. According to Ted Gullicksen of the San Francisco Tenants Union, this may be landlords' last gasp, an attempt to cash out before the market dips further or long-awaited tenant protections are passed by the Board of Supervisors. Regardless of motivation, the result is a continuing flow

of evictions, hitting seniors and low-income families the hardest.

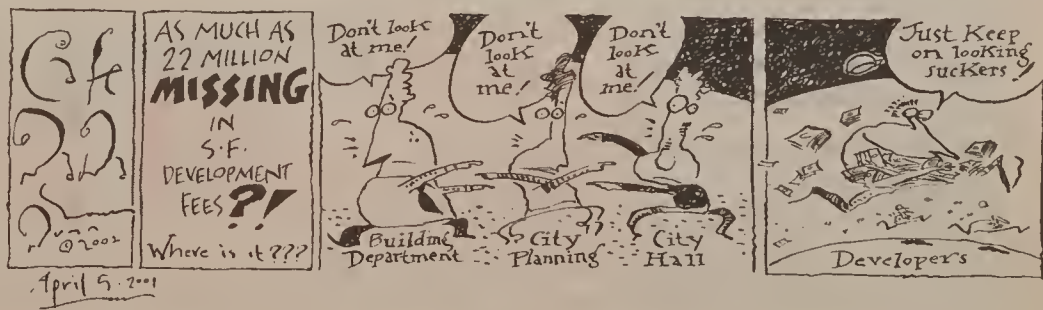
Resisting the trend, two groups of tenants facing eviction held protests last week. Protesters targeted lawyer Saul Ferster, an attorney who specializes in helping landlords empty their buildings using the Ellis Act. Several evicted tenants gathered March 27 outside of Ferster's Fox Plaza office on Market Street to demand legislation that would limit the use of tenancy-in-common (TIC) ownership as a way around the city's cap on condo conversions. Ferster considers himself an "experienced and aggressive" lawyer who offers "affordable trials in response to unrea-



Whose city? At a March 28 rally Miguel Carrera of Homes Not Borders urged Mission residents to fight massive rent increases.

sonable tenant demands," according to an ad he placed in a newsletter for property owners. He promises to put landlords "back in control."

Like landlord John Wai, who is currently trying to evict tenants in 12 of his apartments (he owns at least 20 buildings), See "Landlords," page 17



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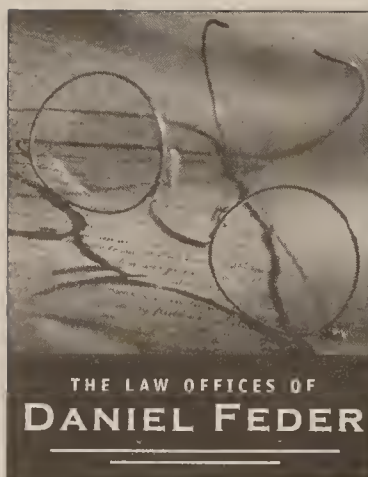
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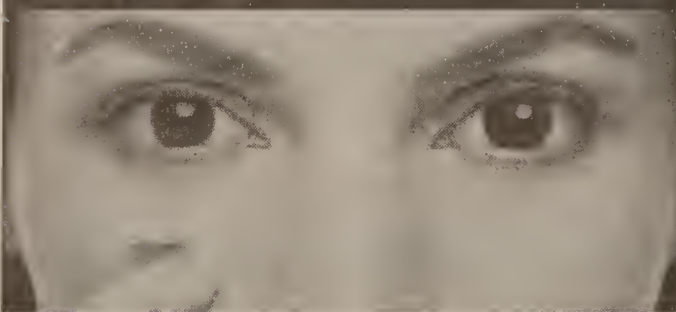
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news on guard

Task force demands answers on city attorney conflict of interest

By Rachel Brahinsky

A year-old Sunshine Ordinance complaint against the city's embattled Human Rights Commission was nearly resolved last week amid renewed accusations of conflict of interest in City Attorney Louise Renne's office.

Sunshine Ordinance Task Force members demanded that Renne's office explain why one of her staff attorneys, deputy city attorney Jackie Minor, was allowed to advise both the HRC and the 11-member task force, which is trying to pry open HRC records. Minor's apparent conflict has been a long-standing problem, which the *Bay Guardian* has been reporting on since Nov. 8, 2000. It was only at last week's meeting, though, that members took steps to address it.

At issue is language in the Sunshine Ordinance. In 1999 voters passed Proposition G, which further strengthened the city's open records and meetings law. In a Prop. G provision, the City Attorney's Office was mandated to appoint an attorney to the task force to advocate for open access to government. That attorney must maintain an "ethical wall" around his or her work for the group, the law says.

Minor's apparent conflict was revealed in October 2000 after an HRC employee, Kevin Williams, complained that HRC staff had withheld public records from him (see "Runaround Renne," 11/8/00). Documents in the complaint file soon showed that Minor was working for both sides.

After a series of stories in this paper, Renne shuffled staff around so that Minor would no longer advise the HRC. But her spokesperson has continually insisted

there is no problem in the office's representation to the task force. At the March 27 meeting, task force members asked for resolution of the problem.

Bruce B. Brugmann, task force member and *Bay Guardian* editor and publisher, had requested in a March 13 memorandum that the committee ask the city attorney to explain exactly what Minor had been doing. The group then approved two resolutions: they asked that the city attorney identify precisely what duties, aside from her work on the task force, Minor is expected to carry out, and they sought written evidence that would show how Minor had been "ethically walled off" from any matters within the city attorney's office.

Task force chair Hilda Bernstein said that she expected the city attorney to respond by the task force's next meeting, April 24. That's the meeting at which a final ruling on Williams's complaint is also expected.

Williams is the same HRC contract compliance officer who testified in front of a federal grand jury as part of an FBI probe of the agency (the agency was under investigation for contract fraud); in December, Williams filed a suit against the HRC claiming that he has suffered ongoing retribution in his office since testifying.

Williams's attorney, Janene Murtha of the law firm Davis and Reno, came to the meeting to tell the task force that she had finally received all but one document from the original request made more than a year ago. Murtha said it seemed unusual that the document — a handwritten ledger tallying HRC

employee hours between 1994 and 1996 — was missing. Information in the ledger could be key in a labor dispute over comp time that Murtha's firm is bringing against the HRC on Williams's behalf.

Murtha is pushing the HRC to sign a legally binding document confirming that the ledger is indeed lost. She's remained skeptical of its disappearance, pointing out that Toni Delgado, an HRC employee originally involved in withholding the records, contacted the staffer in charge of the ledger and told him not to sign any documentation asserting the ledger was lost. "I just found it very interesting that they found the ledger for the period before and the period after. It's suspicious," she told us.

Murtha said she will drop the sunshine complaint if HRC director Virginia Harmon will sign a binding declaration that the ledger is in fact lost.

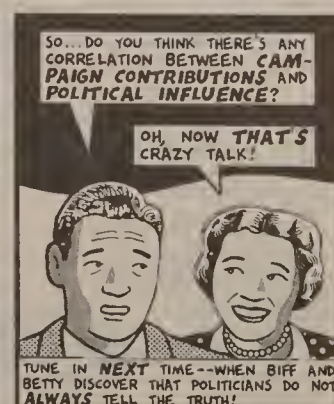
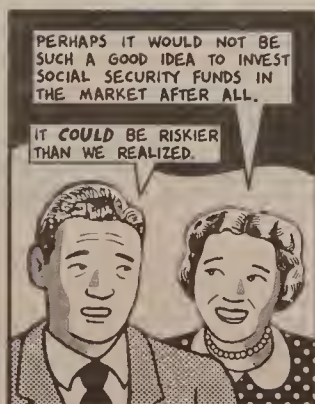
Continued problems with the HRC have convinced several task force members to press the city attorney to clear up her staffing problem.

"I think some [of us] were enlightened about the city attorney conflict because of these complaints, especially through the Williams matter," task force member Vince Courtney told the *Bay Guardian*. "It seems to me that the task force is united in that it wants some clarity from the City Attorney's Office, and we eagerly await their response." ❖

See Alerts, page 18, for an important hearing Thurs/5 to appoint new task force members.
E-mail Rachel Brahinsky at rachel@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW



Hospital cutbacks criticized

Catholic Healthcare West staffers challenge administration's assertion that program closures have had no effect

By Greg Spore

Doctors and nurses from area hospitals operated by Catholic Healthcare West faced off against company administrators at a March 20 meeting of the San Francisco Health Commission, challenging company assertions that recent cutbacks in medical services have created little if any disruption in daily operations.

Flanked by high-level administrators, Ken Steele, interim hospital president for CHW's St. Mary's Medical Center, told the crowd of about 40 hospital staffers that recent program closures were a necessity.

"Since the beginning of the current fiscal year St. Mary's has lost \$7.5 million, and as a result we were forced to consolidate services," Steele said.

The hospital shut down a psychiatric program, an outpatient pediatric clinic, and a radiology-oncology unit within the past month and a half (see "Shrinking Psych Programs," 2/14/01). Another psychiatric program is slated to close June 30.

Though Steele described a hospital on the mend, able to handle both patient and hospital displacement, St. Mary's medical personnel disagreed.

They voiced particular concern over psychiatric closures. Changes in services have forced St. Mary's to transfer patients within the hospital as well as to other CHW hospitals. Such changes can easily lead to patient confusion and disorientation, according to St. Mary's psychiatric nurse Nancy Barsocchini. "Psychiatric transfers are given electronic bracelets to monitor their whereabouts, and alarms go off as they wander the hospital," Barsocchini told the commission. "In one instance a patient set off an alarm 28 times in one hour, forcing staff to abandon their duties to see to the problem."

Health Commission members honed in on the contrast in dialogue. "When someone in administration illustrates a picture of 'no problem,' and then a member of the clinical staff illustrates an entirely different picture, there's a concern," commissioner Arthur M. Jackson said at the meeting. "There is no middle ground here."

Psychologist Dr. Lisa Cohn headed one of the psych programs until it was shut down in late February. When we later asked her about the discrepancy between the administrators' and caregivers' accounts, she said, "I be-

lieve [the administration] is very well-versed financially; however, they are not closely connected as to what goes on in a clinical capacity. Clinical interests are not the same as economical interests."

CHW spokesperson Robert Polzoni told us, "I can't comment on the motivation of the [clinical] staff, but I can tell you it's been a smooth transition."

The Health Commission called the hearing to address violations of the Health Care Planning Ordinance, known as Proposition Q, which requires private hospitals to notify both employees and the city's Health Commission at least 90 days before a reduction in services. The commission decided to continue the discussion of the St. Mary's closures at its April 3 meeting.

"CHW needs to make every effort to alert the community," Rob Eschelman, an aide to Sup. Matt Gonzalez, told the Health Commission. Gonzalez's office is looking for any available means to enforce Prop. Q. "Ignoring Proposition Q gives the impression big corporations simply don't care about the community." ❖

Tali Woodward contributed to this report.

Prop. K déjà vu?

Newsom introduces public power charter amendments to compete with citizen initiative.

By Rachel Brahinsky

On Monday, Sup. Gavin Newsom proposed a series of amendments to the City Charter that he is presenting as a public power plan, setting up another classic fight between a citizen-driven ballot initiative and an attempt by powerful interests to subvert it.

Like the confusion created by last fall's Propositions K and L — the competing growth-limits measures that both failed at the ballot box — Newsom's proposed charter amendments appear to be aimed at undermining support for the municipal utility district (MUD) initiative, which was put on the ballot after 24,000 voters signed petitions last summer.

Newsom's plan would create a new power authority managed by nine directors, four of whom would be elected at large. Two directors would be appointed by the mayor, and three by the supervisors. The proposal would make it difficult for independent, pro-public power candidates to ever hold a majority on the board (see Editorial, page 11).

Newsom's agency would, in effect, institute a brand-new city hall patronage system. The proposal would specifically give the agency's leadership the power to appoint employees that were "exempt from the Civil Service provisions of the charter." Those positions are likely to be nonunion, and as Joel Ventresca of the

Coalition for Lower Utility Bills warns, they could easily get out of hand — like the mayor's now-famous band of special assistants.

The agency would be required to submit budgets and energy proposals to the supervisors and mayor — unlike the MUD, which would operate as an independent agency that would set its own budget.

"This is chameleon politics at its best," Ross Mirkarimi, director of the MUD campaign, told us. "While the sponsors of this charter amendment purport to want to resolve our energy crisis by enacting a public power authority, they ultimately are more interested in helping PG&E. This is a chapter in the Gray Davis playbook of how to defend the center by negotiating with the right."

Newsom's plan essentially mirrors the plan that Mayor Willie Brown has laid out in speeches and in interviews with the *San Francisco Chronicle*, as well as the proposal put forth by Sup. Tony Hall in February (See "PG&E's Counterattack Begins," 2/28/01). At the time, Hall's office reported that the plan was formed completely based on advice from the city attorney and from a task force handpicked by the mayor. This week Hall joined as a cosponsor to Newsom's proposal.

Newsom also asked the supervisors to approve a resolution to ask the county's

Local Agency Formation Commission to complete a study on energy options for the county by June 1. LAFCO was already poised to vote April 5 on a proposal for a public power study.

Newsom will need the votes of six supervisors to put his charter amendments on the November ballot. Board president Tom Ammiano told us he thinks that won't happen.

"Let them go ahead and give it a shot. They won't get six votes," Ammiano said.

Already PG&E's lobbyists are suggesting that Newsom's plan is preferable to the MUD initiative. The private utility has hired three high-powered lobbying firms, including Solem and Associates, through the fake-grassroots Coalition for Affordable Public Services.

A *Bay Guardian* reporter ran into two Solem employees at City Hall Monday afternoon, and the two said they were supposed to be monitoring all board actions on public power (although they had arrived so late they missed Newsom's introduction of the measure). When asked for PG&E's position on Newsom plan, one said, "I'm sure PG&E's against it. But at least it's not as bad as the MUD." ❖

Savannah Blackwell contributed to this report.

E-mail Rachel Brahinsky at Rachel@sfbg.com.

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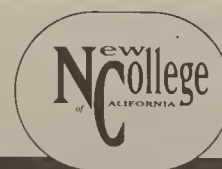
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Friends are foes

Sup. Aaron Peskin wants special assistants to be less special

By Savannah Blackwell

Wendy Linka, Kimiko Burton, Brian Setencich, and Paul Horcher have something in common. Either Mayor Willie Brown cares about them, or they paid him a great political favor. No surprise, then, that they're "special assistants" on the city's payroll.

Today, members of the San Francisco Board of Supervisors are scheduled to take aim at a favorite administrative habit of Brown's: hiring non-civil-service city employees. In fact, the number of special assistants has grown so much that Sup. Aaron Peskin has asked the board's Finance and Labor Committee to investigate. At the end of 1995 the city had 243 special assistants; by late June 2000, under the direction of Brown, the number had reached nearly 600, ranging in salary from \$29,000 to \$113,042. Of those, more than 150 work directly for the mayor. The amount of spending on special assistants shot up from \$15.6 million in 1995 to \$41.7 million in 2000, an increase of 166 percent.

"This [issue] has been bubbling beneath the surface for years," Peskin said, "and now with the projected budgetary shortfall, I think it's at full boil."

The Brown administration has defended the practice, saying the city has labeled employees "special assistants" in order to streamline the hiring process — especially for special projects such as the airport's expansion.

"It is not a patronage army for the mayor," P.J. Johnston, a spokesperson for the mayor, told the *San Francisco Chronicle* last November. "We have pressure to perform in a relatively short period of time. You need the flexibility."

For nearly two years Brown critics have said the mayor's use of this special category — created under the administration of former mayor Frank Jordan — has led to an overly politicized workforce. Indeed, they've noted that many of these employees have made a habit of taking time off from their positions to work on the mayor's reelection and his other pet campaigns.

Sup. Leland Yee called the pattern "disturbing" shortly after the general election last November. At a City Hall hearing, Yee said that during his District Four race in the Sunset, Brown's aides took leaves from their city jobs to campaign against him.

At the hearing, former city employees testified that they had quit working for the city because of an unpleasant atmosphere of political pressure. In 1999, for example, city employees complained to the *Bay Guardian* that they were cajoled into working for the mayor's reelection during the last campaign ("Muscling In," 12/8/99).

Perhaps more disturbingly, critics of Brown's use of the special assistant category say it has resulted in people serving in positions for which they have little expertise.

Take Linka, Setencich, and Horcher, who have been the subject of public objection and ridicule.

In 1996 the *San Francisco Examiner* editorialized against the mayor's decision to hire Horcher — a former GOP assembly member who in 1995 turned on his party and voted to keep Brown in power as speaker of the house, and was later recalled by voters — as his liaison to the Board of Supervisors. Horcher didn't last long there. After a brief stint in the Department of Parking and Traffic, during which he caught flack for requesting special perks, he's been in charge of the city's recycling program in the solid waste department, making \$105,042 a year. Setencich is another GOP castoff who helped the mayor hang on to his power in the assembly. He's making \$78,371 as a special assistant in the Emergency Communications Department — despite being handed a federal indictment in late 1998 for accepting a bribe (see "Favors and Favoritism," 9/15/99).

Burton, too, came under fire in January after Brown named her the city's top public defender, following the resignation of Jeff Brown. Cruz, the mayor's goddaughter, got the spot over veteran defender Jeff Adachi.

Linka, Mayor Brown's former girlfriend, was first hired to run the city's Film and Video Arts Commission, then was sent over to schedule events at Treasure Island. After a rocky tenure there, she was reassigned to the Port Authority in spring 2000, where, according to the *Chronicle's* Matier and Ross, the port's kept her on a \$74,000 salary for the past year.

San Francisco Planning and Urban Research (SPUR) ran a piece in its January newsletter that argued the practice has jeopardized city services and should be stopped.

"Providing jobs to unqualified people undermines the ability of government to perform the function to which the patronage appointment is made.... It undermines the morale of well-qualified people working in the same agency.... It destroys the public's faith in government," wrote Beryl Magilavay, former head of the city's Commission on the Environment and a candidate for District Six supervisor, in SPUR's newsletter.

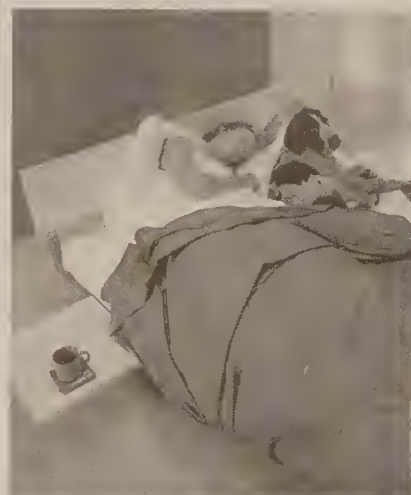
Local 21, which represents many of the city's engineers and other technical staff, has objected to the increased use of the special assistant job category.

Today's inquiry is not the first time the board has taken up the matter. But it is the first time that there may be a majority that really wants to do something about it.

Yee said last fall, "It shakes the foundation of our government." ♦

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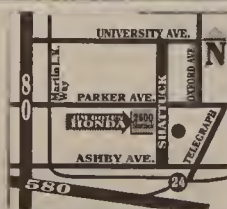
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Landlords

From page 12

ings throughout San Francisco). This is old hat for Wai: between 1992 and 2000 he filed at least 11 unlawful detainers, the last step in ousting reluctant tenants. Neither Ferster nor Wai responded to *Bay Guardian* calls, which doesn't surprise tenant activists. "We're talking about people who are getting rich by making other people homeless," explained Jennifer Welch of St. Peter's Housing Committee, who helped organize the rally.

Phoebe Vernier, a single mother and an artist, has lived with her sons in the Mission for 18 years. When she learned of her eviction, she started scouring want ads, but even with prices going down, she says, the average two-bedroom costs three times more than what she's paying now. She even tried to apply for public housing, but was told the agency isn't accepting applications for the next few years. "I'd like to ask our supervisors and the government of our city where the heck I'm supposed to go," she said. Midway through the protest, Vernier and four other tenants attempted to confront Ferster in his 12th-floor office but were turned away by the receptionist. "Saul does not have any interest in making a statement," she said.

Neither did Mission landlord Edward Breyburg, the focus of a rally held March 28. Gathered outside his office, Latino residents protested rent increases of 10 to 60 percent on their Mission District homes. Raul Garcia, who has lived on Natoma Street for 10 years, was paying approximately \$900 for a one-bedroom apartment he shares with two sisters and a nephew. But in January, Garcia received a letter from Breyburg raising his rent to \$1,200, more than he can afford on his salary as a janitor. Because his building is modern, it isn't covered by rent control. "I'm going to try to make it," he said. "But if he raises it one more time, there's no way."

While Garcia's fate seems grim, there is still reason to be hopeful. If passed, Sup. Chris Daly's TIC legislation will rein in Ellis Act evictions while helping more tenants become owners. Rather than allow a group of rich strangers to come in and take over an already occupied building, the law would require that tenants themselves OK the conversion and be given the first right of refusal to purchase their own units. While the cap on condo conversions would remain at 200 units a year, 40 of those would be set aside for tenants buying their own homes. "It would be nice if ownership were an opportunity for folks who rent, not just an opportunity for folks who are wealthy," Daly said.

Tenant activists consider the legislation a major step in the right direction, but for hundreds of renters around the city, the good news comes too late. ❖

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Organize for justice

Thursday, April 5, attend an International Action Center general meeting and help gear up for actions protesting the Free Trade Area of the Americas. Other agenda items include organizing efforts to support political prisoner Mumia Abu-Jamal and the antiwar movement in Colombia. *International Action Center*

office, Room 30, 2489 Mission, S.F. Free. (415) 821-6545.

Our future under George W.

Thursday, April 5, author and social critic Michael Parenti gives a talk titled "Class, Power, and Culture under George II," at a benefit for investigative reporting at KPFA-FM. 7:30 p.m., *St. Joseph the*

Worker Church, 1640 Addison, Berk. \$12 donation. (510) 548-0542.

Sunshine shuffle

Thursday, April 5, the San Francisco Board of Supervisors' Rules Committee considers new appointments to two seats on the Sunshine Ordinance Task Force. Show up and tell the board which ap-

plicant you want to crack down on city hall scofflaws. 1 p.m., Room 263, *City Hall*, 1 Carlton B. Goodlett Place, S.F. (415) 554-7723.

Slam the prisons

Friday, April 6, California Prison Focus, Critical Resistance, and others present an evening of music, poetry, and presenta-

tions. Proceeds benefit the Prison Activist Resource Center and political prisoner Khalfani X. Khaldun's defense team. 7 p.m., *La Peña Cultural Center*, 3105 Shattuck, Berk. \$10. (510) 898-0431 or (510) 849-2568.

HIV and African Americans

Saturday, April 7, City of Refuge United Church of Christ and Project Inform hold a forum on HIV/AIDS in the African American community. 2-4 p.m., *City of Refuge United Church of Christ*, 1025 Howard, S.F. Free. (415) 861-6130.

Indigenous rights in Mexico

Saturday, April 7, Bay Area activists who participated in the Zapatistas' historic caravan to Mexico City report on developments in Mexico's indigenous rights movement at an event sponsored by the International Action Center and MCed by KPFA-FM host Miguel Gavilán Molina. 7 p.m., *Mission Cultural Center*, 2868 Mission, S.F. \$5-\$10 donation. (415) 821-6545.

Plug in

Sunday April 8, the Berkeley Fellowship of Unitarian Universalists holds a meeting on energy conservation, fair prices, and the creation of a publicly owned power authority. 2-4 p.m., *Berkeley Fellowship of Unitarian Universalists*, 1924 Cedar, Berk. Free. (510) 841-7413.

Commemorate Jackson

Tuesday, April 10, commemorate the life and legacy of *Oakland Tribune* editor at large Charles Jackson at a special memorial service in his honor. Jackson, who passed away March 7, was a pioneering African American journalist and a lifelong crusader for racial diversity in the newsroom. 6 p.m., *Creative Arts Building*, Knuth Hall, SFSU, 1600 Holloway, S.F. (510) 891-9202.

Pacifica trial

Tuesday, April 10, representatives of three lawsuits against the Pacifica Foundation discuss why listeners, local advisory board members, and dissident directors have gone to court to save community-based, free-speech radio. 7 p.m., *First Unitarian Universalist Church of San Francisco*, 1187 Franklin, S.F. Free. (415) 641-6299.

Threats of bio-piracy

Tuesday, April 10, traditional Tzeltal healer Antonio Pérez Méndez and Global Exchange's Ryan Zinn discuss the illegal appropriation and commercialization of plant and animal life and the effects of experimental drugs, seed varieties, and chemicals on native populations. 7 p.m., *Centro del Pueblo*, 474 Valencia, S.F. Free. (415) 558-9486, ext. 244. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

2nd wednesdays

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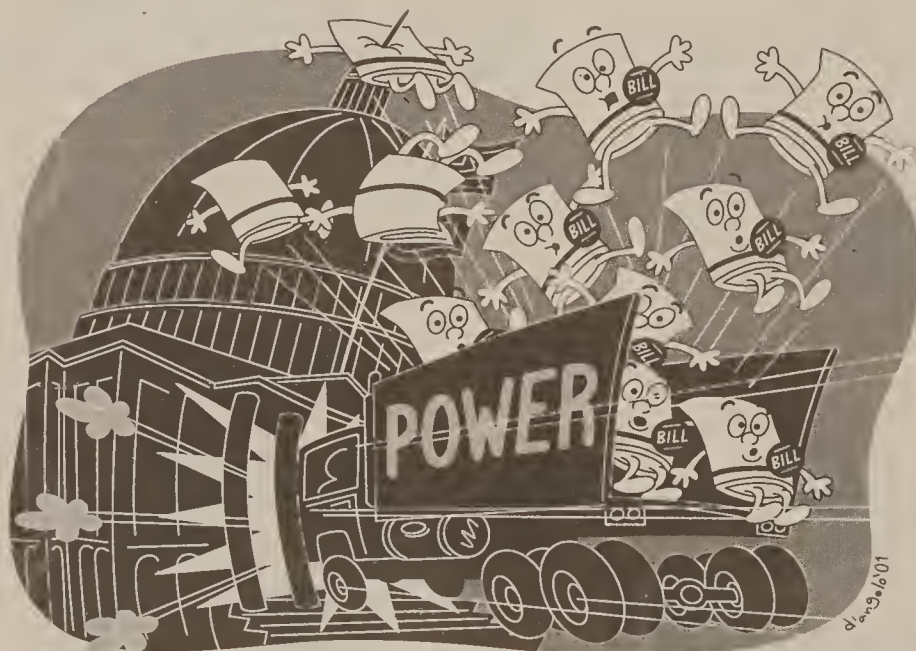
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Beyond electricity bills

Between blackouts, state legislators start to tackle issues other than energy. *By Daniel Zoll*

When it comes to the energy crisis, California legislators don't agree on much. But one thing is for sure: the problem is not going away soon. Which means officials will soon start dealing with other pressing issues, like housing, health care, and the environment.

Though you wouldn't know it from reading the newspapers, Sacramento lawmakers have in fact introduced hundreds of non-energy-related bills in recent months. Labor unions and environmental groups and other public interest advocates are still sifting through the bills, and many of the worst ones won't be identified for a few weeks. Here are a few noteworthy pieces of legislation, both good and bad.

Cash backstab

In 1999, Congress passed the Gramm-Leach-Bliley Act, which allowed banks, insurance companies, and brokerage firms to combine their operations. Consumer groups say these new "financial supermarkets" pose a risk to your privacy; the conglomerates can now share your information freely among their many affiliates. The law does let you "opt out," meaning you can still write to your bank and say you don't want your data shared with other companies. But nothing can stop your bank from disseminating info among its affiliates, which in the case of, say, Bank of America, amounts to hundreds of companies operating around the world.

A.B. 203, the Consumers' Financial Privacy Act, shifts the burden back onto the corporation. The bill, sponsored by Hannah-Beth Jackson (D-Santa Barbara), would prohibit companies from disclosing personal info to other companies — or even to their own affiliates — without first getting your OK in writing.

The financial sector is expected to spend big bucks to keep its right to invade your privacy. But when it comes to their own information, big corporations seem to forget how to share. Sometimes, as in the case of Bridgestone/Firestone scandal, such secrecy has had deadly results. Bridgestone/Firestone knew its tires were defective for many years but hid that fact by quietly settling lawsuits related to defective tires. Such stealth settlements are increasingly common in consumer and environmental cases. **A.B. 36**, sponsored by Darrell Steinberg (D-Sacramento), would prevent secret settlements in cases involving defective products, consumer fraud, and environmental hazards.

Get the lead out

Now that Democrats control the state legislature and the governor's office, California is beefing up on environmental regulations and cracking down on polluters, right? Wrong. Even when the legislature manages to send a good green bill to his desk, Gov. Gray Davis has made a practice of vetoing proposals or watering them down.

"Environmental protection in California has not advanced very much from where it was during the Wilson administration," said Sacramento Sierra Club lobbyist Bill Magavern. "In part, that is because our environmental agencies are so badly underfunded. And now the electricity crisis is going to rob us of the opportunity this year to increase funding for those agencies."

Worse, pro-industry legislators are using the energy crisis as a way to weaken environmental regulations. In February, Davis issued an executive order allowing the state's electricity-generating capacity to be boosted; he's also streamlined the permitting and construction of new plants.

Then there are bills like **A.B. 1492**, by Bill Leonard (R-Rancho Cucamonga), which, if passed, would encourage the legislature to "remove statutory barriers that discourage the construction and operation of nuclear power plants." Didn't we just spend billions bailing out utilities for their bad nuclear investments?

On a greener note, assembly majority leader Kevin Shelley (D-San Francisco) is sponsoring a lead-safe-schools bill, **A.B. 51**. The bill would create a program to identify and abate sources of lead exposure in the state's schools.

The big trade-off

When Tom Hayden was term-limited out of the senate last year, it left a huge leadership vacuum on many progressive causes. One of those issues is trade. Hayden had just started to explore the impact of international trade agreements on California. For example, a Canadian company is challenging California's phaseout of the water pollutant MTBE under NAFTA, saying the move is an illegal trade barrier. Other state laws and regulations potentially threatened by a trade challenge under the WTO and NAFTA are the state Organic Foods Act and Proposition 65, the Safe Drinking Water and Toxic Enforcement Act (see "Enemy of the State," 8/2/00). Even so, most state officials are still oblivious to the problem.

S.B. 1111, sponsored by Sheila Kuehl (D-Los Angeles), would require state agencies to assess the potential threats trade agreements have on California environmental laws and regulations, to write reports of their findings, and to hold public hearings.

Managing managed care

One out of every five children and one out of every four nonelderly adults in

California has no health insurance. And as the economy tanks, managed-care cost-cutting is likely to increase. No doubt the ranks of the uninsured and underinsured are destined to increase.

A.B. 1321, by Dion Aroner (D-Berkeley) would create a state Health Utilities Board, something resembling a public utilities commission for the managed-care industry. Granted, a PUC is nothing to write home about, but at least it has the power to regulate utility rates. Aroner's five-member board, according to the bill, "would be charged with providing comprehensive, quality health care to all Californians, and controlling health care costs through rate setting [and] eliminating waste and inefficiency."

The board would include the secretary of the Health and Welfare Agency, the secretary of the State and Consumer Services Agency, the insurance commissioner, the director of the State Department of Health Services, and the director of the Department of Managed Health Care.

Sara Nichols of the California Nurses Association said the time may be ripe for such a move. "The electricity crisis has really been a wake-up call for a lot of people in public office that there are some services that are so essential that you cannot leave it to the private sector to determine whether people are going to get it and at what price," she said.

Nursing-home reform is likely to be another contentious issue. A federal study released last year found that more than one-third of all Bay Area nursing homes have been cited for violations in which residents were harmed or placed at risk of death or serious injury. Shelley's **A.B. 1075** would mandate increased staffing levels at the facilities.

In addition to fighting the Shelley legislation, the nursing-home industry is pushing for deregulation. **A.B. 505**, sponsored by Robert Pacheco (R-Walnut), would make it considerably harder for regulators to fine nursing homes for violations.

House rules

As if the affordable-housing crisis weren't bad enough, the state is facing a new housing time bomb. The federal Department of Housing and Urban Development subsidizes more than 147,000 of the state's rental units, and the subsidy on most of these units will expire by 2006. According to Julie Snyder of Housing California, a statewide advocacy group, at least 101,000 units could be converted to market-rate housing five years from now unless they are bought by affordable-housing organizations.

The problem is, many nonprofit housing groups don't have the money. **S.B. 372**, sponsored by Joseph Dunn (D-Garden Grove), would create a revolving loan fund to help nonprofits. Properties with subsidies expiring within two years will have highest funding priority, followed by those expiring within five years.

Another important Dunn housing bill, **S.B. 73**, would increase the Low Income Housing Tax Credit by \$20 million a year (from \$50 million to \$70 million) and index it for inflation.

The state housing crisis is finally getting more attention in Sacramento: twice as many housing-related bills have been in-

troduced this year than last year. Among other things, state lawmakers are proposing to require local redevelopment agencies to increase the money spent on low- and moderate-income housing, to increase the funding available for developers of farm-worker housing in high-cost areas, and to sanction local governments that fail to prepare comprehensive housing plans as required by state law.

Throw the book at 'em

One long-overdue tax bill is **A.B. 81**, by Carole Migden (D-San Francisco). Migden's legislation targets online retailers with in-state stores that fail to collect sales tax from California consumers. Migden says stores like Borders — which has more than 40 outlets in California — don't charge sales tax on Internet transactions and have an unfair advantage over independent brick-and-mortar bookstores. The same bill passed the legislature last year but was vetoed by Davis in September.

Shove it up your assessment

When commercial property changes hands, the county reassesses it for tax purposes. The problem is, current state law defines an ownership transfer as an actual property sale. Most corporations, when bought and sold, simply transfer shares. Therefore, the name on the property deed never changes, so the corporations are able to elude the assessor's review, costing the state about \$1 billion a year in uncollected taxes.

A.B. 1013, by Leonard, would crack down on such corporate shell games. Leonard's bill empowers assessors to monitor the stock exchanges to determine when more than half of a corporation's shares have been sold — and define that as a sale for the purposes of property assessment. "Businesses have accelerated their ability to manipulate change of ownership under a corporate shell for the sole purpose of avoiding a property-tax increase," Leonard told us.

With state Democrats so cozy with industry these days, it's not surprising that a Republican is the only one making an effort to stand up to corporate tax scofflaws.

Other bills to watch


Domestic partners Migden's latest effort to expand economic rights for domestic partners, **A.B. 25**, would, among other things, allow lesbian and gay families to inherit property without a will and administer an estate, seek compensation for the loss of economic or emotional support, and make medical decisions in the hospital or act as a conservator.

Immigrant assistance Wilma Chan (D-Oakland) has introduced legislation (**A.B. 989**) that would prevent more than 10,000 poor, elderly, and disabled legal immigrants from losing their food stamps and cash assistance when a state law expires on September 30, 2001.

Workers compensation California has one of the lowest levels of workers-comp payments in the country. **S.B. 71**, by John Burton (D-San Francisco), would modestly increase those payments. Organized labor has identified passing this bill — which Davis vetoed last year — as its number one priority this session. ♦

E-mail Daniel Zoll at dzoll@sfbg.com.

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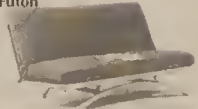

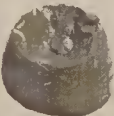











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Supreme drag

California's high court takes its time. By A. Clay Thompson

Los Angeles County jail inmate Jose Uribe did not go quietly. Stabbed 37 times with a homemade knife, Uribe died a bloody, gruesome death in cell number 10.

Interrogating Uribe's fellow prisoners, the sheriff's department quickly decided the slaying was a gang hit ordered by the Mexican Mafia, a notorious prison gang. Authorities singled out three suspects — all inmates — and slapped them with murder charges.

But Los Angeles County prosecutors Brent Riggs and Brentford Ferreira found themselves saddled with a life-and-death dilemma. Their key information came from neutral prisoners who claimed to have seen the execution. Given the gang's extensive intelligence network and well-documented disdain for snitches, Riggs and Ferreira figured the witnesses were in imminent danger of being whacked. Jailers said they couldn't protect the informants. Backed against the wall, the prosecutors made an unusual plea, asking the trial court to let the witnesses remain anonymous.

That was eight years ago.

Raising serious constitutional issues, the prosecution's request to keep the identities of the witnesses secret propelled the case into the appellate court labyrinth, bringing it to the attention of the California Supreme Court in 1997. It was a major case that would set the rules for prosecutors throughout the state.

And three and a quarter years later the state's highest court finally got around to issuing a decision on the matter. The indictments have yet to go to trial — thanks in part to the California court's lag. "I've never had a case take this long, period," Ferreira said. Though the lawyer doesn't criticize the bench — no smart attorney is going to annoy

the state's ultimate arbiters — he does voice concerns, noting that "the witnesses' lives certainly have been tied up" since 1993.

This grisly little anecdote isn't an isolated incident: legal scholars say the state Supreme Court does just about everything at a glacial pace. The court takes an average of 532 days to render an opinion, up 16 percent from 1997, according to the calculations of UC Berkeley law professor Stephen Barnett.

"The California Supreme Court is a paragon of appellate delay," said Barnett, who teaches at UC Berkeley's Boalt Hall. "They take roughly twice as long as the U.S. Supreme Court and about twice as long as other state supreme courts such as New York and New Jersey." New York's top cases are typically decided in 230 days; New Jersey's are done in 290.

A team of 65 staff lawyers for the court annually sifts through more than 5,000 petitions, passing the most important ones on to the seven justices. Last year the court decided 110 cases; the U.S. Supreme Court, meanwhile, ruled more quickly on fewer petitions, issuing decisions in 74 cases during its last term, spending an average of 239 days on each ruling.

So why do the wheels of justice turn so slowly? Probable causes include the court's rules of procedure and the epic length of its opinions. With a population of 33 million people, California's enormity is definitely a key factor. The state generates a vast number of petitions, including hundreds of time-devouring death penalty cases.

From Barnett's perspective, the California court's pokiness can be blamed largely on archaic, inefficient procedures. One example Barnett points to is the bench's insistence on drafting

lengthy tentative opinions before even hearing oral arguments or voting on the case — a practice eschewed by the U.S. supremes.

Then there's the court's penchant for tree killing: the opinions of the seven justices typically clock in at 6,100 words, substantially longer than the average opinion drafted by the nation's top court. The decision in the Uribe case, for example, runs 42 pages, which is short for the California court.

Child neglect

While the reasons for the supreme lag can be debated, the human cost is clear: lives are left in limbo, often for years. In 1994, Martinez residents Stacy and Mark Alexander adopted a newborn baby girl from a single woman living near Death Valley. The new parents named the child Haley. But the Alexanders' joy soured six months later when the baby's biological mother changed her mind, filing suit to get the child back. The adoptive parents hired a lawyer of their own and fought to keep Haley.

Complex legal issues put the case on the docket of the California high court in January 1997, and there, despite state law instructing judges to settle adoption disputes "as expeditiously as possible," it languished. And languished.

Two years and four months later, the Alexanders gave up on the court and negotiated a settlement. The adoptive parents retained custody of Haley, at that point five years old, while giving the birth mother visitation rights.

Waiting on the court was "horrible," Stacy Alexander said. "In our case we had a child who was developing and growing into a young girl, and growing more attached to us the whole time."

As far as she's concerned, the justices

"were being cruel to a child. They were being negligent to a child."

Machinery of death

The public's thirst for blood contributes to the court's backlog. With 590 men and women awaiting lethal injection, California has the most populous death row in America — and every capital case is automatically reviewed by the state Supreme Court. The court is buried beneath a mountain of death penalty paperwork (the documentation on every appeal runs into the thousands of pages), none of it light reading.

About 400 condemned inmates are awaiting a decision from the court, which annually dispenses rulings in about a dozen capital cases. "Fundamentally I think the court is just overwhelmed," San Francisco defense lawyer Scott Kauffman told us. "I think there is a severe problem with the California Supreme Court that has not really reached the surface — but is coming — regarding this delay."

The supremes aren't just slow in issuing decisions. The high court provides lawyers for most death penalty appellants — San Quentin being home to few upper-income-bracket killers — a process that is bogged down too. "It takes a minimum now of five years for counsel to get appointed on a capital appeal," said Kauffman, who handles capital cases. "They have approximately 160 people on death row who do not have anybody appointed on their cases at all."

No worries

Not everybody is worried about the court's timeliness. Tim Curran, a gay TV producer who was barred by the Boy Scouts from leading a Bay Area scout troop, waited almost four years for a ruling. That decision — against his suit — came in 1998; the U.S. supremes dealt with the same issue in 14 months.

But Curran, who helped create MTV's *Real World*, isn't bitter. "I don't think it's fair to pick our case as an exemplar of what's wrong with the California Supreme Court," he said. "It was

a civil rights lawsuit, and everyone, including me, would rather have a carefully thought-out decision than a swift decision."

Several lawyers contacted by the *Bay Guardian* echoed that sentiment, saying they'd prefer well-crafted rulings no matter how long it takes the bench to issue opinions — and at least one former Supreme Court justice thinks comparisons between California and other states aren't particularly useful. "One of the factors that distinguishes the California Supreme Court is that this happens to be the largest state in the union, and it has a greater volume of cases than any other state court," said Joseph Grodin, who served on the court from 1982 to 1987 and now teaches law at University of California's Hastings College.

Still, Grodin admits, "all things being equal, the faster [the court works] the better, and it would be nicer if the court got cases out faster."

Don't expect that to happen anytime in the near future. Chief Justice Ronald M. George recently announced the court's priorities for the coming year and made no mention of expediting the process or trimming the case backlog. (George and the other justices declined to comment for this story.)

The legislature hasn't touched the matter in years. Aside from some occasional discussion in the legal journals — most of it coming from academics like UC's Barnett — lawyers have failed to weigh in on the issue. What little political energy is out there is coming from a dubious source — death penalty fans who'd like to see the court follow Texas's lead and rev up the execution rate.

Which brings up the key contradiction here: a faster court would benefit many litigants, reducing the life-disruption factor. On the other hand, it would be very, very bad for others.

But don't think too hard about this little ethical brainteaser; after all, it's unlikely that anything will change anytime soon. ❖

E-mail A. Clay Thompson at ac_thompson@sfbg.com.

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A kayaker's retreat: Pink sandstone and green organ-pipe cacti dominate the landscape of Isla Espiritu Santo, one of the many islands near La Paz.

base for day trips to the islands, to the Pacific coast for whale watching, to the dozens of beautiful beaches nearby, to the old mining towns along the coast, and to Sierra de la Laguna, Baja's highest mountain range.

Eating and hanging out

The main drag in La Paz is the *malecon*, several miles of narrow beachfront. It's ideal for people watching and for sitting with a drink under the shade of a *palapa* (palm frond) roof. On weekend nights local teens cruise up and down the strip (sometimes causing minor traffic jams), and locals and tourists mix in the restaurants and hotel bars along the road.

Good places for cheaper rooms are La Pension California and the Hotel Lorimar. La Concha, where I stayed, is five kilometers out of town and is one of the pricier places in the region — from \$80 to more than \$200 — mainly because of the private beach.

La Paz boasts many options for eating; I found I could eat well for anywhere between \$2 and \$12. Try Los Hermanos Gonzalez taco stand for tasty, cheap food. Three dollars bought two fish tacos and a home-made *agua fresca* to drink. There were about 20 different salsas to choose from, including sweet raisin, cabbage, various kinds of spicy chiles (in tomato or cream sauce), and a vat of sweet grilled onions. The Gonzalez brothers have several stands throughout the city and they rotate locations. I found them one block from the *malecon*.

The most unique drink I had was at El Taste, on the north end of the *malecon*. Go there for the Mexican coffee, a stunning combination of grenadine, sugar, tequila, ice cream, and liqueur with fresh brewed coffee. The waiter spends about 10 minutes working the drink up, flaming the tequila in a spoon and dipping the flames in the liqueur and coffee.

Along the *malecon* are other services, including a couple of shops with Internet hookups (I was charged 20 pesos, about \$2, for 45 minutes at Servicios Turisticos). Tour guides and taxi drivers are available all day. For about \$12 they'll take you to a local beach (El Coyote and Balandra are the most isolated; El Tecolote has a restaurant and bar; and several beaches have free camping). For around \$2 to \$10 you can ride the bus, which stops throughout the city fairly regularly.

I got the best information about where to go from talking with taxi drivers and guides. But if you don't speak Spanish, or if you want help in organizing a trip or even want to take a guided tour, there are several agencies that are good; I got excellent help from the Pilly and Dibblé Travel Agency (which also can get you flights from SFO and has Internet service on the *malecon* and at the marina) and

Continued on page 26

Enjoying La Paz

The town that tourism forgot.

By Rachel Brahinsky

I hadn't exactly planned to be out on Mexico's Sea of Cortez, riding sideways on the front end of a flat-bottomed motorboat in rough waters on a cool January morning, but there I was. As each wave swelled, the boat, or *lancha*, rose several feet into the air before bringing us crashing down with a jarring thud that sent shocks through my spine.

We were heading north along the coastline of La Paz, a city on the southeastern coast of the Baja California peninsula. Massive outcroppings of volcanic rock — some black and crusty, some layered in rich chocolate browns and reds — rim the Sea of Cortez, the body of water that lies between the peninsula and mainland Mexico. After more than an hour, we reached the Isla Espiritu Santo, one of the islands surrounding the peninsula. Espiritu Santo is vibrant pink sandstone and looks as if it had been ripped roughly from the earth long ago before settling in its final resting place in the volcanic Mexican sea.

I was there to kayak in the ocean, something I'd never done before. The jarring boat trip out hadn't exactly calmed my nerves, but a few minutes in the low kayak did the trick. Kayaking brought me close to things I would never have seen from the *lancha*, like tiny gold and red crabs scrambling up the sandstone bluffs. Several hours later I napped in an island cove, then waded near the shore,

watching yellow-and-black striped fish feathering around my toes.

Later I returned to my home for the week: the hotel La Concha. It's the only one in town with a private beach, which is tailor-made for lounging with a piña colada and fresh *totopos* (chips and salsa). The view from La Concha's beach was spectacular at dusk, when the lights of La Paz, a city of about 200,000 people, glimmer across the wide cove that makes up La Paz Bay.

A shifting history

If I had tried to visit La Paz 30 years ago, I would have found a completely different place. Baja California Sur (the southern part of Baja) was officially a Mexican territory until 1974, and during that time La Paz was very rural, only accessible by boat or small country roads. When Baja California Sur became an official state in Mexico, the feds put money into roads, and things began to change.

But there are still remnants of La Paz's past. Throughout the city are old army structures that have been turned into libraries and civic buildings, and original mission churches from the 1600s. And there are reminders of a more recent past. On the north end of town I visited La Posada Engelbert, a colonial-style hotel now owned by Engelbert Humperdink. I met Humperdink's business partner, a German expatriate named Hank with bright white hair and a half-finished Bloody Mary in his hand, at noon.

In the town's 20th-century heyday, he told me, "there were no rules," and La Paz was a favorite vacation spot for American movie stars, gamblers, and gangsters. He showed me rooms where Lucille Ball, Zsa Zsa Gabor, and John Wayne apparently once stayed. (Staying there these days costs \$65 to \$110 per night.)

Until recently, development in La Paz has been somewhat sporadic. The city's single massive hotel failed in the 1980s, and the structure still stands, looted and rotting on the outskirts of town. The result is that the city remains primarily a place where people live; tourism is important for the economy, but it doesn't seem to be the driving force behind the town. And a walk through the town won't bring you to shops with gifts or even postcards. Instead, you'll see shoe stores, restaurants, and churches — in short, a regular town.

Because of this, La Paz often gets downplayed in guidebooks. And it also may be the reason the place is a favorite of travelers from mainland Mexico. It's cheaper than some of the other cities on the southern end of the peninsula (the main ones are Los Cabos and Todos Santos), and it's far less Americanized. But the future of development in La Paz is up for grabs. Some are pushing for huge hotels and golf courses. Others told me they're pressing for so-called ecotourism and slow growth to protect the ecosystem and to keep from creating the extremely stratified class relationships often seen in tourist towns, where the hotels and tourist services monopolize resources, and residents live in extreme poverty.

For now, while the potential development boom is on hold, La Paz is a mellow, relaxing place to visit. It's near dozens of beautiful natural spots and is a great place to use as a home

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more



These articles are the first in an occasional series of personal accounts about traveling in nearby regions.

Where's the real Acámbaro?

American pop culture is erasing Mexico.

By Martín Espinoza

ACÁMBARO, GUANAJUATO — I'm standing with a friend in one of this town's few remaining colonial plazas when two young men walk up, grinning, dressed like "ethnic" models in a Tommy Hilfiger ad. Behind them, late afternoon shadows play on the perfect Mexican scene: a rose-colored colonial building, a 19th-century fountain, and a poorly sculpted bust of Benito Juárez, Mexico's first indigenous president. The Hilfiger guys know the person I'm with, Rodrigo Ibarra, the only close friend I've made in almost three years in this anonymous town.

As Ibarra shakes hands with them, one of the Hilfiger guys says in Spanish, "What's with the costume?" He is referring to Ibarra's wool serape and wide-brimmed palm sombrero. Ibarra, a 35-year-old bohemian leftist and hopeless traditionalist, replies, "Me? You're the ones wearing costumes, the ones dressed like Americans!"

The Hilfiger guys chuckle, exchange a few witticisms with Ibarra, and then walk away. The encounter is almost insignificant. But in some small way it punctuates a troubling conclusion I've reached after three years of self-imposed cultural exile here in the small central Mexican town where my parents were born.

I had come here hoping to experience the real Mexico, the Mexico of my parents and older brothers and sisters, the one that had always eluded my American sensibilities. Eventually, however, I began to believe that in some ways Mexicans here are more American than those of us who spent most of our lives in the United States. Of course, Mexicans do not like to hear this, as they have always criticized their migrant compatriots for the loss of their Mexican-ness.

Only in the last few years have many Mexicans found solace in the news that Mexican migration across the U.S.-Mexico border is darkening the face of America. And it would appear we are witnessing the fulfillment of a prophecy cooked up by José Vasconcelos, one of Mexico's most beloved 20th-century intellectuals. In his 1935 book, *The Cosmic Race*, Vasconcelos predicted that mixed-race Mexicans and other Latin Americans — culturally distinct from Anglos — would one day dominate the New World. But that was 60 years ago, before cable television, MTV, and the global hegemony of Hollywood made the culture of Mexico almost indistinguishable from the culture of the United States.

America's petri dish

Acámbaro is an isolated town in the southern end of the state of Guanajuato, just four hours northwest of Mexico City. It's a place few Mexicans outside of Guanajuato know about, too big to be considered quaint and too small to be taken seriously. There are no beaches here, no urban hot spots, no breathtaking pre-Hispanic ruins, and few remaining colonial buildings. Consequently, the town has few outsiders. The only foreigners who bother to come here are Mormon missionaries or people like myself, the U.S.-born of the town's migrant population. Like a growing number of towns in Mexico, Acámbaro is barely kept afloat by the influx of immigrant money.

During the holidays the streets are jammed with cars bearing U.S. license plates, young *vatos* and *cholas* can be heard speaking English and Spanglish in every open market, and the churches are booked solid with weddings, baptisms, and *quinceñeras* (coming-of-age balls for 15-year-old girls). At that time the town comes to life because its economic fugitives have returned to their familial sanctuary, their seasonal reprieve from long months of hard and humbling labor in the often bitter promised land.

For many years it was poor Mexican immigrants living and working in places such as Chicago, California, and Texas who were responsible for bringing American culture to Acámbaro's remote frontiers. But it wasn't really American culture they brought. It was a subculture forged by Mexicans who saw for themselves how harshly America divided along racial lines, how some people were more American than others.

Such divisions do not exist these days for an Acámbaro teenager who watches reruns of *Friends* dubbed in Spanish on the Sony channel, listens to Kid Rock's "American Bad Ass" with absolute reverence, and sits in awe of Mel Gibson's American bravado in *The Patriot*. America's realities, its ghettos and inequalities, its class struggles, its urban scars and suburban infections, are as hazy as rumors. Like so many impoverished niches in the world, Acámbaro has become a petri dish for a type of hyper-Americanization via pop culture.

What we see

The beat-up marquee of the Cine Rex has announced the same three Hollywood movies for the last month and a



half. Every Friday I walk seven blocks down Avenida Madero to the Rex to see if the movies have changed. The Rex is a 1970s eyesore that looks like it was lifted by a crane, torn from its shoddy foundations, and thoughtlessly set sideways on a block lined with colonial buildings. I've come to regard the Rex as a downstream open sewer of American movie culture, because the worst of the worst of Hollywood productions take months to "debut" here.

The Rex, where a double feature can cost as little as \$1.50, has afforded me the opportunity to make intellectual distinctions between bad and really bad American movies. Outside of Mexico City, there are no repertory movie houses. Modern movie theaters, fully equipped with high-tech sound systems, have been popping up in large cities all over the country in recent years. These chain-owned theaters get mainstream American flicks several weeks after they open in the United States and months before they arrive in Acámbaro. Of course, chain movie theaters are relatively expensive and are for the most part the domain of Mexico's middle to upper-middle classes.

A thriving pirate-video industry makes new movie releases available to millions of poor Mexicans days (sometimes weeks) before these movies open in Mexico's expensive theaters. The barrage is complete, reaching every level in the social hierarchy. American movies are practically injected intravenously into Mexican society. In Mexico I've seen more movies on buses than in theaters. On one trip from Acámbaro to Mexico City I saw two unmemorable "made for TV" movies that were based on romance novels by Danielle Steele. On other trips

a small Sony television set hanging from an overhead compartment on the bus broadcast the "true-life" stories of America's most sensational icons: O.J. Simpson, Tanya Harding, Michael Jordan, and Roseanne, to name a few. And it was on a Mexican bus that I learned why Leonardo DiCaprio's rebellious nature got him "exiled from the set of *Romper Room*" at the age of five.

The biggest pusher of mediocre American pop culture in Mexico is cable television, which is nothing more than American cable dubbed into Spanish or subtitled. In some cases dubbed programs such as *The Simpsons* have become Mexican intellectual property. A small child once asked me if we had *The Simpsons* in the United States. Meanwhile, North American junk culture has found willing pimps in Mexico's two television networks, TV Azteca and Televisa. Half-hour infomercials selling products such as White Secret (a skin whitener), Fat Away After Eating, and Mercury Clean (an upholstery protector) dominate free TV's late-night time slots. Morning shows modeled after U.S. programs are littered with shameless paid endorsements for American house products. And for the right price TV Azteca and Televisa variety shows will feature American and European musical acts that have virtually no audience outside of Mexico.

Mexico's MTV-L.A. generation

Fabricio Villacaña's CD player is shuffling Eminem, the Backstreet Boys, Cypress Hill, Britney Spears, and the A-Teens' CD of Abba covers. Villacaña is my nephew, and I'm amazed at his broad taste in music. He's dressed like a California *cholo*, with baggy pants and a

T-shirt adorned with a colorful airbrush painting of a muscle-bound, goateed *vato* standing next to a '56 Chevy lowrider.

I can understand his listening to Cypress Hill, but the A-Teens? I tell him he wouldn't last 10 minutes in San Francisco's Excelsior blasting a teenybopper version of "Dancing Queen" from his car stereo. The unregulated bombardment by American culture has given rise to millions of indiscriminate music listeners in Mexico. For too many the question "What kind of music do you like?" is nonsensical. Kids grow up liking everything they hear. And everything they hear is courtesy of MTV.

Without a doubt MTV Latin America is one of the most widely viewed TV channels in Mexico. Its effects are widespread, and its ability to mold public opinion is definitive. Mexican radio playlists are a mirror of MTV's hit lists, and although Mexico does have a thriving domestic music market, American artists such as the Backstreet Boys, Britney Spears, and Madonna are worshipped with a sort of universal reverence that goes beyond national loyalties. I've heard some kids say that they don't listen to music that isn't in English.

It's no surprise that a good deal of Mexican pop music is simply American pop in Spanish. Sometimes this results in egregious cultural transformations. A few years ago a Spanish cover of Billy Ray Cyrus's "Achy Breaky Heart" (and the cheesy jig that goes along with it) became a Mexican institution at wedding receptions, birthday dinners, discos, house parties, and anywhere people danced. An entire generation of people here grew up doing the twist to Mexican

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culture

traveling south

Pop culture

From page 25

covers of songs such as "Jailhouse Rock," the Coasters' "Poison Ivy," and Little Richard's "Good Golly, Miss Molly," utterly oblivious to these songs' American origins.

I no longer point out such things at parties, since I can't bear the looks of astonishment and slight disappointment. More recently, the genre known as rock en español gave way to a second-hand appreciation of ska-based rock, as megabands such as Maná mimicked the Police instead of Desmond Dekker, Judge Dread, or even the Specials. To be fair, many Mexicans, especially tens of millions who live in rural poverty, supplement their diet of mainstream American pop with a healthy dose of banda (which has its roots in traditional ranchera) and modern corridos (folk ballads). The latter document the plight of the rural poor with tales of drug running and immigration. Corrido and banda music are the only expressions of modern popular culture in Mexico that can truly be considered "Mexican" — unfortunately, traditional indigenous music, aside from being showcased in museum recitals and cultural celebrations, has little audience in Mexico.

Importing the American dream

The rustic adobe house where I've lived these last three years belongs to my sister Estela, who lives and works in Sacramento. She bought the house a few years back for \$3,000 and is planning to tear it down sometime in the future to build her retirement home. The thousands of small scorpions that live quietly in its walls and dusty tile roof will have to find a new home.

The house's log rafters and ever shifting tile shingles, its cracked tile floor, its outhouse in the corral, and its stone

washboard, where I do my dishes and laundry, recall a simpler time — a time when Mexico was isolated from America, a time when only the country's upper classes were exposed to foreign influence.

One hundred years ago Acámbaro's elite peppered their dinner talk with French and German phrases. Today's frescos (Mexican preppies) will drop catchy English expressions with greater frequency than will a Mexican immigrant who is home visiting his or her family. The Internet's English-based jargon is partly to blame for this.

But America's influence on its southern neighbor has more to do with the success of the American dream as an ideological import. It's in the unfinished brick house across the street from where I live. Shaped like an alpine redwood cottage with a sloping concrete roof, the house is ready for a white Christmas in a place that never gets snow. It's in the way so many people in Acámbaro, including members of my own family, look down on Mexico's 10 million indigenous people who do not subscribe to the American dream. They are called lazy, troublemakers, intransigent, and primitive. You can see it in Mexico's bootstrap president, Vicente Fox, who is a closer approximation of John Wayne than Ronald Reagan ever was.

Mexican economists educated at Harvard, Yale, and Princeton have found their perfect messenger in Fox, and the trickle-down theory is alive and well here. Two years ago a statewide economic development program initiated by Fox when he was governor of Guanajuato gave Acámbaro its first low-wage maquiladoras (foreign-owned assembly plants). With great fanfare, Acámbaro's politicians greeted both Taiwanese and American industrialists. But it doesn't take an economist to see that few people can afford the American dream on \$24 a week.

La Paz

From page 24

Many Many Tours, run by Manuel Perez from a stand on the street.

Manuel took me to some hidden spots in town, including the newly

built serpentarium (a snake museum with a bizarre and incredible array of poisonous snakes), and showed me several cafes and bookstores (Caffe Gourmet makes fresh pastries; Books Books Books has selections in English). He also took me to

Still, the media cheers when Mexico's stock market rises, even though few Mexicans can afford to participate in it. And Mexico's bogus export figures do not reflect the bounty American and other foreign companies in Mexico send to banks in New York, Germany, and Japan each quarter. After three years of living in Mexico it's clear to me that the American dream here is an illusion that's more or less kept up with smoke and mirrors. It's easy to believe in the dream, because America's unpleasant realities are so far away.

Back in the USSA

It is many months later, and I'm sitting in a New York City bar called Fez. The faux north African decor offers the diverse, metropolitan crowd an ambience that only the Disney Corporation could surpass.

My mind is far away, back in Acámbaro. I'm helplessly rifling through a dozen memories, because Sandra Garcia, an old roommate of mine back when I lived in San Francisco, has asked me to tell her something about Mexico. Sandra is a lively Puerto Rican who recently left San Francisco to move back to her native New York City. She says she's amazed to see how many Mexicans there are in New York City now. "It's a different country than when you left," she tells me. "Chips and salsa is the national snack!"

She's excited about the latest U.S. Census figures, which show that the country's Hispanic population has increased 61 percent since 1990, and very soon Latinos will constitute the country's largest minority group. About 66 percent of the 32.8 million Latinos in the United States are of Mexican origin. But even as America switches to a spicier diet and gradually takes on a darker skin tone, chances are it won't become any less American. ❖

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La Paz travel hints

Getting there

Round-trip tickets are going for about \$350 these days, and the flight takes about four hours. One resource is the Pilly and Dibble travel agency (Doug Dibble, Bay Guardian associate publisher Jean Dibble's brother, is part owner), based in La Paz. Find it on the Web at www.pillyanddibble.com, or call them: (011) (112) 27676.

Queer-friendly places

Unfortunately, there's only one nightclub in La Paz known for being especially welcoming to queer folks: it's called **Las Baritas**. A few hours up the peninsula is the town of Santa Rosalia, which is supposed to be a haven for gay cowboys.

Kayaking and adventure tours

Mar y Aventuras is an ecotourist outfit that does kayaking, hiking, and combination trips: one includes riding mules into the mountains for several days to see ancient cave paintings. 1-800-355-7140, www.kayakbaja.com.

Buceo Carey is great for snorkeling trips; they also do kayaking. (011) (123) 2333, www.buceocarey.com.

For more information

Hidden Baja was my favorite guidebook (Ulysses Press, 2000).

www.baja.com offers quick information on the Web and has lots of links.

the Mercado Francisco Madero, an open-air market with fresh vegetables, fish, cheese, and meat (arranged frighteningly around an entire cow's head, complete with hair, eyes, and teeth). Handmade *huaraches* (sandals) cost about \$15 in the *mercado*, and nearby is a tortilla factory where you can buy about 20 fresh tortillas (one kilo) for less than a dollar.

One of the nice things about La Paz is its proximity to other towns. Travelers can make day trips to Los Cabos or Todos Santos, two popular tourist destinations. Todos Santos is artsy and tends to attract an international band of painters and musicians. Los Cabos is ready-made for American travelers who didn't really want to leave the U.S. at all. Rather than a town, the place is more like an outdoor mall with a Mexican theme. The locals live in homes that are far smaller than the monster hotel rooms populated by guests.

Back in La Paz I was able to meet locals and spend less money on everything. It's a city that welcomes travelers, and it's ideal for those of us who don't want to see Mexico drowned in ugly-Americanism. ❖

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Kill your Internet

The end is nigh! The Internet might be gone in mere weeks! In fact, if you don't go out *right now* and buy a bunch of stuff from some e-tailer like Amazon, you personally will be contributing to the destruction of the fabulous technology that brings you e-mail and pretty Web sites and live streaming whatever.

But luckily there's a new hero who can rescue us from a fate worse than spam. His name is Michael Tchong, he's the CEO of Iconocast.com, and he's just launched a campaign called "Back the Net!" (www.iconocast.com/crusade/index.html). A formerly well-respected industry insider who advised Apple, founded MacWEEK, and created popular e-biz resource CyberAtlas, Tchong appears to have gone off the proverbial deep end in the wake of the Internet industry recession.

In 1929 capitalist fat cats who lost everything in the crash threw themselves out of windows, but their fat cat counterparts in 2001 just hang themselves out to dry by creating suicidally stupid Web sites. Citing a "viral lack of confidence" about the Internet, Tchong's electronic call for action includes a proposal that April 3 be declared Back the Net Day, a 24-hour period in which we ought to thank the great Internet deities by buying things or donating money online. (Did you notice a groundswell of support for Tchong's cause on April 3? No, I thought not.) Oh, and we can also celebrate the Internet by using Tchong's site to send spam — ahem, I mean alert letters — to 10 of our closest friends.

Sure, I like to buy crap online sometimes, but that's not what the Internet is about.

For this, the dapper Mr. Tchong has officially earned our Clueless and Psychologically Unstable Pundit of the Millennium award. Not only has he already been flamed by Philip Kaplan of FuckedCompany.com (who artfully described Tchong as a "dipshit"), he's also been rightfully skewered in a Web parody (www.ringosoft.com/news/) which urges potential activists to support the Internet lifestyle by fucking their employees over and handing out stock shares instead of tips to caddies at the golf course.

I'm fairly certain that Tchong is blissfully unaware of the great gaping depths of hatred he has unleashed in the "Netizens" he has tried to organize with Back the Net! Otherwise, he never would have started an auction on eBay in which you can buy — hold your collective breath, Netizens! — dinner with the Tchongster himself. Starting at just \$200!

This guy really has lost his marbles. Anyone who knows as much as Tchong does about the Web can't possibly have forgotten what happens to dorks who arouse the ill will of Netizens. All I've been hearing about for the last several days are various ways in which people are planning to hack, crack, mangle, strangle, and utterly, totally *nuke* Tchong's online life. But hey, he got what he wanted: he's mobilized a bunch of people around a common cause.

Perhaps the most brainless part of Tchong's Back the Net! campaign is its underlying premise that the Internet will fail when online businesses fail. The Internet has been around in some form for almost four decades, and it survived most of that time without any commercial investments at all. Many of us who remember the commercial-free Internet would welcome the death of Tchong's Internet, a polluted "information superhighway" jammed with consumers in big cars and lined with ugly billboards advertising objects and services that have no use value whatsoever.

Tchong tries to fill us with fear about the future of the Net by asking us to "Imagine the Internet without Excite, Yahoo! or Amazon.com." I personally — along with millions of other disgruntled Internet users — can easily imagine this. In fact, it sounds like something out of my fondest fantasies. The Internet was not built on e-business, and the Internet can survive without it.

Sure, I like to buy crap online sometimes, but that's not what the Internet is about. Tchong's campaign is almost as ridiculous as a telemarketing executive organizing a protest to raise awareness about how telephones are in danger of extinction because telemarketers aren't able to sell as much stuff anymore. Instead, people are using phones to — gasp! — call their friends! Phones might die any day now! After all, what would the telephone be without telemarketing?

I wish Tchong were right and the Internet was about to become a land without marketing, business, or direct-mail advertising. Sadly, however, e-commerce will be with us for years to come. Tchong's consulting career may be dead, but the Internet itself blunders on. Hooray for us. ❖

Annalee Newitz (forsale@techsploitation.com) is a surly media nerd who wishes to thank the San Francisco Cacophony Society for everything it has done or may do to destroy the Internet.

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ask isadora

by isadora alman

A fantasy come true?

Q: After 10 years of marriage my husband and I still have a very satisfying sex life. I find my husband's fantasies become mine because I always play a role. I indulged one during amateur night at a local bar by dancing topless — quite a stunt for a conservative schoolteacher. One fantasy we share is my having sex with a black man (we are white) while my husband watches. Whenever a male friend takes me out to dinner, it thrills my husband to choose a really sexy outfit. I could easily make this fantasy come true, but I wonder if you think that would be going too far.

A: There are only two people in your marriage, three in your fantasy. Those are the only opinions on the matter that count, not mine. His is a common fantasy and, I must warn you, one that is rarely satisfied by a one-time event. Be sure you talk over all of the ramifications before you decide whether to take this risk: Will your male friend feel racially "thighed" if asked or dipped if not asked? What if you decide you like such sex ... a lot? What if your husband feels bad afterward or you do? Think long and hard before going forward.

Q: I am definitely attracted to men. However, when I was a junior in high school, my best friend and I would talk about how horny we got when we were on a date and how much we wanted to have sex with our boyfriends, but, for lots of reasons, we resisted temptation. She suggested the two of us meet and have sex after we were with our boyfriends. After some awkward attempts, our sexual moments were great, with each of us having one or more orgasms each time we got together. I am now in college and have fallen in love with a great guy. The problem is that our sex life is very unsatisfactory. I have yet to reach orgasm. My girlfriend seemed to know just the right thing to do with her hand or mouth to bring me to climax. When she used a dildo, there was never such a thing as premature ejaculation; she could keep going and going. I try to tell my boyfriend what I need, but it just doesn't seem to work. I want a satisfying sex life with the man I love. I need to know how to achieve it.

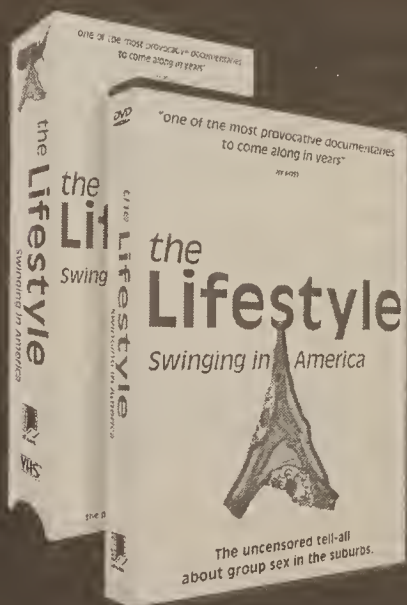
A: What I need to know is what's not working. If he isn't lasting long enough in intercourse, he could learn better ejaculatory control and/or use a dildo. If he just isn't using his hand or mouth correctly for you, it's up to you to show him — "higher," "faster," or "like this," maybe on a piece of fruit. Bring a vibrator to bed with you. Finish yourself off with your hand. Some lovers do seem to know instinctively "the right touch." Most can learn if they are willing. Practice may not make perfect, but it will certainly improve things.

Q: I am a 28-year-old gay man with a serious dilemma. About five months ago I contracted genital herpes after receiving a blow job at a local bathhouse. Is the herpes virus now in my semen 24-7? Am I never supposed to have unsafe oral sex, ever? When bathhouse partners ask to remove my condom, can I let them? Aren't these men that suck multiple cocks a night at a bathhouse concerned about getting STDs?

A: The Center for Disease Control Web site (www.cdc.gov) has this to say about genital herpes: "The consistent and correct use of latex condoms is the best protection. However, condoms do not provide complete protection, because a herpes lesion may not be covered by the condom and viral shedding may occur. If you or your partner has genital herpes, it is best to abstain from sex when symptoms are present, and to use latex condoms between outbreaks." It also recommends the following resources: National STD Hotline (1-800-227-8922) and the National Herpes Hotline (1-919-361-8488). The virus is not in your semen but exudes through your skin where the lesion occurred. Barebacking of any sort is risky, but much less so if there is no current sore. Since having herpes puts one at greater risk for HIV and other sexually transmitted diseases, it's certainly best not to pass it around (although 20 percent of the U.S. adult population is reported to already have the virus). If you want to be scrupulous about this, you probably should retain the condom at all times. I think you are doing your duty by telling any prospective partner that you have occasional outbreaks of herpes but that you do not have one now. Then it's up to the doer to assess how much risk he is willing to take. For those bathhouse social butterflies it's apparently a great deal. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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The young urban professionals

By Paul Reidinger

Celebrity culture — whether of movies, music, books, or, now, restaurants — is, among other things, a drastically stratified economic culture. The few people at the top tend to make virtually all the money, and everyone else is paid what we are too polite to call slave wages. You are not middle class in a city as fantastically overpriced as this one when you are making \$12 or \$15 an hour as a line chef. Your only hope is to become a celebrity chef, open a restaurant of your own, and hire some peons of your own at \$12 an hour.

The harsh, Ponzi-scheme reality of restaurant life in the age of celebrity is one of the reasons behind the recent launch of Emmy's Spaghetti Shack, where a big platter of the house's signature dish will set you back \$5, or \$7 if you want it with meatballs. The other big reason has to do with late nights, which is when young chefs get off work, are hungry, and need a place to go, and which Emmy's stays open during. The shack is a thrifty alternative to, among other places, Globe and Zodiac Club, restaurants that serve food late and have a reputation for being haunted by chefs from other restaurants but that are also far from inexpensive.

For a cut-rate restaurant, Emmy's is surprisingly rich in small flourishes, including an atmospherically shabby ceiling of corrugated steel and a seductively moody soundtrack (sometimes Caribbean, sometimes rockabilly) that somehow evokes a roadside diner in the South. There's also a full bar and skilled, attentive service that belies the youth of proprietors Jay Foster and Emmy Kapellini (ages 27 and 24,

respectively) but attests to their long experience in the local restaurant business. Emmy's might be an inaugural adventure, but it's not fly-by-night. It is, dare I say, professional.

Chef Sarah Kirnon's food is equally professional, and equally spare in its deployment of affect. The menu resembles Pasta Pomodoro's in range and temper — mainly Italian, lots of pastas, a few other things sprinkled about — but feels more homemade, or handmade. The human touch is always apparent at Emmy's. The signature spaghetti (with or without meatballs) features a classic mama-style sauce of tomatoes, green peppers, and oregano. A pizza-ish flat bread (\$9) finds itself topped with (in addition to those foot soldiers of Italian cooking, tomatoes and garlic) fresh mozzarella and artichoke hearts. And bitter winter greens enliven a lovely soup of organic garbanzo beans (\$4).

The soup needed a hit of salt. And we never quite warmed to the runny garlic-lemon aioli that accompanied the fritterlike zucchini friti. But those missteps, while real, were small, and on a subsequent visit they'd disappeared altogether. We found the crostini (\$5) — with chorizo, salsa verde (parsley and garlic), and a poached egg — to be both simple and distinctive, perhaps the highest attainment in cuisine.

And linguine (\$7.50), tossed with garlic-marinated tomatoes, roast chicken, and black olives, in a heady perfume of rosemary, was a perfect dish. (In fact I think I made something quite similar years ago, from a recipe in a magazine, though I used pan-seared chicken breast,

which added a bit of crispness, rather than plump, pillowy chunks of roast bird.) One was slightly less enthusiastic about the seashell rigate (\$7) with slow-roasted anchovies, broccoli, and cherry tomatoes — not enough salt, too much broccoli bitterness — but one's companion vacuumed it up without complaint.

He then proceeded to vacuum up a formidable square of house-made carrot cake (\$5) — “the best carrot cake ever,” he declared by way of testimonial over a desolate sprinkling of crumbs. (He went back a few nights later and vacuumed up yet another square.) It was awfully good, from what I was able to determine by the little bits I succeeded in pilfering. Even better was the peanut butter–chocolate cake (\$5), a dark, sweet, gooey orgy of caloric sin and redemption.

Was the peanut butter–chocolate cake house-made too? Emmy didn't take credit, but maybe (judging by the carrot cake) she's just modest on behalf of the kitchen. The desserts surprised me with their forceful seductiveness, though I'm not sure they should have. Emmy's, after all, is not good by accident; the owners have planned it that way. The whole operation has been quite thoughtfully, intelligently conceived, from target market to location to decor to menu. Youth's sweet bird sometimes really does know what it's doing. ❖

Emmy's Spaghetti Shack. 18 Virginia (at Mission), S.F. (415) 206-2086. Dinner: Sun.–Tues. and Thurs., 6 p.m.–midnight; Fri.–Sat., 6 p.m.–2 a.m. Brunch: Sun., 11 a.m.–2 p.m. Cash only. Moderately noisy. Wheelchair accessible.

A beer market

So, despite the Nasdaq meltdown and the crash of the dot-com house of cards, it turns out you can make money by selling stuff on the Internet — at least if that stuff is beer. (Or, no doubt, porn, but therein hangs another tale.) The site in question is Realbeer.com, over on Potrero Hill (near Anchor Steam Brewing, as a propitious matter of fact), and it has done the seemingly impossible — turn the occasional profit — by merging with a beer-of-the-month club that charges a monthly fee (of \$35) to provide its members with 12 distinctive (Belgian) beers a month.

It also helps to enter into Byzantine sponsorship arrangements for beerish events, such as the appearance last week at the Beach Chalet of Michael Jackson, an eccentrically dressed, amusingly donnish Englishman who is one of the world's leading authorities on beer, if not Belgium itself (“an extremely near country of which we know little,” he joked with truly British insularity, inverting Neville Chamberlain's legendary dismissal of Czechoslovakia as it faced Nazi dismemberment). Jackson appeared at the restaurant as part of a promotion for his book on Belgian beer (*Michael Jackson's Great Beers of Belgium*, Running Press, \$24.95) and for Realbeer.com's Belgian beer program. Everybody (author, Web site, restaurant) had an iron or two in the fire, which led to a certain amount of confusion as to whom, or what, one was supposed to be paying attention to.

In the end, of course, the beer prevailed. There was no mistaking the plummy splendor, sometimes slightly smoky, sometimes of an almost sherrylike sweetness, of the Belgian brews. This was surely not surprising, given the artisanal cast of the Belgian brewing industry and the loving attitudes of the Belgians toward their multitude of beers — attitudes, Jackson contends, adapted from the attitudes of the neighboring French about wine.

And members of the beer-of-the-month club (who will receive their first shipment of Belgian beer in July) look to enjoy a long run before the riches of Belgium's beer industry are depleted. Though the country is about the size of Rhode Island, it is home to more than 1,400 specialty brewers. Since many of them are tiny and cannot (or don't want to) produce large quantities of beer for export, the beer-of-the-month club will be limited to 5,000 subscribers.

Can't get in? You could do a lot worse than hang around the Beach Chalet, sampling brewmaster Scott Turnridge's offerings — one of his English-style ales, say, or a fabulously puckish wheat beer. Just the thing as spring heats up and the summer fog is still some months off, lurking out there beyond the crashing surf.

Paul Reidinger
paulr@sfbg.com



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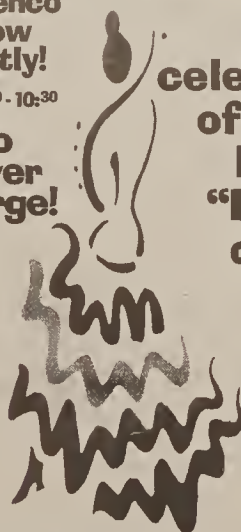
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Border music

Of course, the *Bay Guardian* has been railing against PG&E for decades. Like a lot of people, I've poked fun at it for that. And now, like a lot of people, I'm feeling somewhat fisted-up-the-ass, firsthand and secondhand. Firsthand being my own bills, secondhand being my neighborhood coffee-house's. Going to get caffeinated this morning I see a little sign in the window: due to operating expenses, its prices are going up next week. Restaurants, you gotta figure, to follow.

So the *Bay Guardian* was right, of course. PG&E is the New York Yankees of utility companies, raising the stakes until it squeezes the steaks right out of the little man's budget. Like all big meanies, it must be stopped. Public power to the people! (But not until November, I guess — hopefully a month earlier for the Yanks.)

Meanwhile, I for one am reading the *Bay Guardian* a lot more religiously than I used to. In so doing last week did I learn that while "some would argue that music is music and people are people," according to Erin Ferrell (*Color Vision*, 3/28/01), it's entirely cool to go around in search of a hangout where you are "in the majority both intellectually and color-wise." And then to do a little blond-bashing when you fail.

I know how you feel, Erin. I don't go for blonds, either, but on the other hand, I guess I probably don't know how you feel. Never having been much of a minority in any given place for any length of time, I'm in no position, I know, to invoke the old "people are people" argument you so readily shrug off.

Being a musician, however, I would like to firmly affirm, right here in print, that absolutely, positively, music is music. And heing an ass qualifies me to add to the whole argument my adamant certainty that an ass is an ass.

Yes, the white-guy musician who called you onstage to shake yours during "Baby Got Back" is very guilty of racial profiling, and probably a lot of other things, such as covering "Baby Got Back." But to accuse him of the inability to "see past [your] color to the actual dimension of [your] rear end" is ridiculous, since he was onstage and you were in the audience, facing him, when he called you forward. How the hell was he supposed to see your ass?

If you say poetic license, I say your poetic license is revoked when you cry "racial appropriation" in connection with an act of artistic expression, which music is.

I'm not hip. I don't know from Sir Mix-a-Lot. My favorite kind of music is calypso. I have written and recorded calypso songs and sung other people's calypso songs onstage in front of mostly white audiences. Your complaining about "a white man singing a black man's song" rubbed me the wrong way, even more so than the fact that you came here from New York, and may well be a Yankees fan, for all I know. "Packaging" issues aside (that's business, not art), a white man can sing a black man's song as surely as a Mexican actor can play King Henry. However-Many, a Tuvan throat singer can throat-sing Rigoletto, if he wants, or I can cook a beautiful Vietnamese dinner for me and my white wife.

Except I don't know how, so we had to go to Pho Hoa-Hiep III, my new favorite pho place, even though it's all the way down in Daly City, Westlake District. So that makes three times in the last couple months I've wandered south of the border in search of cheap eats, in case anyone's counting, and, if so, why?

Pho Hoa-Hiep III came to me courtesy of my brother Phenomenon's girlfriendperson, who took him there, and then they both went on and on and on about how high their bowls are. So I thought me and Crawdad would third and fourth their opinion.

Big bowls! Great soup!

When I say big, I mean even bigger than all the other pho places I've been to. Big enough to put your whole head in, if you turn it sideways. (Extra-large, \$5.45.) And when I say great, I mean probably the best — although it's hard to keep track, exactly. In any case, right now I can't imagine anyone's being better than H.H.'s. They give you more meat for your money, for one thing, and the rare steak is really, really rare, as in red-cold in the middle, as they were setting the big bowl down in front of me.

Crawdad ordered chicken pho, which may or may not be pho, technically, but it was good too. And she couldn't even finish hers, even though it wasn't extra-large.

Me? Finish city. Great broth, about a five-pound waddage of noodles, the rare steak and well-done brisket were both fall-apart tender, and the heap of side stuff included cilantro, as well as the usual basil, bean sprouts, hot peppers, and lemon. All of which adds up to who cares about the fluorescent lights and atmospherelessness. I'll be back. ❖

Pho Hoa-Hiep III. 85 Southgate, Daly City. (650) 992-3814. Daily, 10 a.m.—10 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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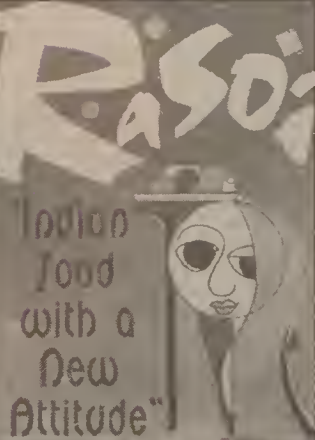
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Down on the farm

'S ee that?" asks beekeeper Spencer Marshall, holding out a thick finger the size of a Mont Blanc pen. A tiny, scimitar-shaped stinger protrudes from the side of Marshall's forefinger. "It's pulsing, pushing the venom in." A nerve attached to the stinger keeps the poison pumping, even though the bee is no longer attached. In fact, by stinging Marshall, the bee has signed her own death warrant: although bees can sting other insects with no harm to themselves, their barbed stingers grab and stick when sunk in flesh. The stinger stays, the bee yanks, and, well: beekeeper one, bee zero. And in this case, Marshall, who's been keeping bees for decades, doesn't even feel the sting.

Mostly, though, the bees are sluggish this morning. It's still cold and cloudy out in this field in American Canyon. Until the sun breaks through and the day warms up, the bees would rather stay inside where it's dark and warm, building comb and setting up housekeeping. Since these bees only arrived yesterday, they've got a lot to do. Unlike the majority of Marshall's bees, they showed up on their own. When a hive gets too crowded, bees naturally swarm, collecting their queen and setting out for greener, more spacious pastures. In this case, they've found the perfect place to squat: a stack of empty hive boxes, piled up for future use behind the cluster of honey-yellow buildings that are slowly transforming into the office, packing shed, honey house, and retail shop for Marshall's Farm honey. Already the bees are crawling through three boxes' worth of old frames, filling in the gaps with newly forged strips of honeycomb. One by one, Marshall shakes the bees off the rectangular wooden frames that nestle inside the boxes like hanging files inside a cabinet. Broken frames go into one pile; good ones are neatly replaced into one box. The bees quickly fly back into their rearranged hive, where a board beneath and a cover on top will keep them confined to just one container — better and warmer for the bees, and smarter for the beekeeper. This "hive body," as the main portion of a beehive is known, will be where the queen lays her eggs and where the bulk of the honey needed by the bees is stored. Above the hive body Marshall will stack shallower "supers" — boxes of honeycomb that the bees will fill up with surplus honey. Once full, these boxes can be removed and their honey harvested without disturbing the life of the hive.

It's to taste this honey that we've made the trek up to Napa Valley on this chilly March morning. Inside the welcome warmth of the concrete-floored honey house, Helene Marshall (Spencer's wife, who handles the business and marketing side of the operation) holds out a frame filled with just-capped honey. It's the first of the season, made from the nectar of the acacia and eucalyptus trees outside, which have just broken into bloom. The swaths of vivid yellow mustard flowers on the nearby hillsides have probably contributed too. Using her fingers, Helene scoops out a small crater in the wax, revealing a smooth, jellylike pool of honey. We dig in, too, and the fragile wax caves in. The honey beneath is warm and pale gold-green, with a mouth-filling, meadowy sweetness. This is honey in the raw, far from the processing that gets it runny and clear inside a million plastic honey bears.

Around the circumference of the room are barrel-size vats, each with a spigot and a label. Although most honey is identified by its nectar source — clover honey comes from clover flowers, eucalyptus from eucalyptus blossoms — Marshall's Farm has picked up on the local craze for location. If wineries can boost their product by getting precise about their vineyard locations, why can't honey producers do the same? So Marshall's Farm produces dozens of "microclimate" honeys. This can be done because bees usually limit their foraging to plants within a half-mile flight of their home hive; while they can fly farther, long treks are riskier and less energy-efficient. So the Marshall hives are set up at choice locations all around the Bay Area. Bees foraging in the organic herb and flower gardens of the Culinary Institute of America in St. Helena make complex and herbaceous CIA honey; bees that veer between the grassy wetlands around San Quentin and the oak-studded grounds of Dominican College produce a honey dubbed Saints and Sinners. Hi Honey I'm Home denotes a honey made within 50 miles of its point of purchase — good news for allergy sufferers, who can sometimes find homeopathic relief in the pollen grains suspended in the honey. In this case, the spoonful of sugar is the medicine.

But mostly, honey lovers seek out Marshall's Farm honey because it is delicious and because, as with wine, every variation in location, source, and provenance creates a new flavor. No two types are the same, and the sweep of tastes is stunning, especially compared with the flat, self-effacing sweetness of most commercially produced, supermarket honey. Sue Bee, go back to the farm. ❖

For more information on Marshall's Farm honey go to www.marshallshoney.com or call 1-800-624-4637. Marshall's Farm honey is sold at Rainbow Grocery, Whole Foods, and the Saturday Ferry Plaza Farmers Market.

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dine listings

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 \$ less than \$7 per entrée
 \$\$ \$7-\$12
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Critic's choice

Just for You serves New Orleans–tinged diner food while the sun shines, but after the moon rises, the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.E. 647-3033. American/Mexican. B/I/D. C.

Recently reviewed

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling peak Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, SS, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, S, MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, & noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. *Asian, L/D, \$, MC/V.*

On the cheap: Chinese

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your

boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, I/D, €, MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese. L/D. \$\$\$ AE/MC/V.

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, I/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$. AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of the *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed *piquillo* peppers. (P.R., 4/99) 1015 Battery (at Green). S.F. 391-2555.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Artful desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. **California**, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansone), S.F. 981-7800. Mexican. L/D, ♀, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown


Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, 1/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce)

and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic seed-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus). S.F. 421-1429. Chinese, L/D, €.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$. 

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. **American**, BR/LD, \$\$, AE/DCMC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. **California**, D. \$\$, MCV.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D. \$, AE/MC/V

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, S, AE/MC/D

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (a 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D. \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian L/D. \$, AE/MC/V.

ulu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone bone marrow. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R. 5/99) 303 Second St. (at

Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.
Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.
Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$. AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.
Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.
Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

- the blender**
1. A glass of Basque white at Ramblas
 2. Haystack pizza, post-squash
 3. White chocolate chip cookies
 4. Alice's: Hunan fish revisited
 5. Kerrygold butter

Terra Brasilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.
Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

EOS serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.
Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what

Continued on page 39

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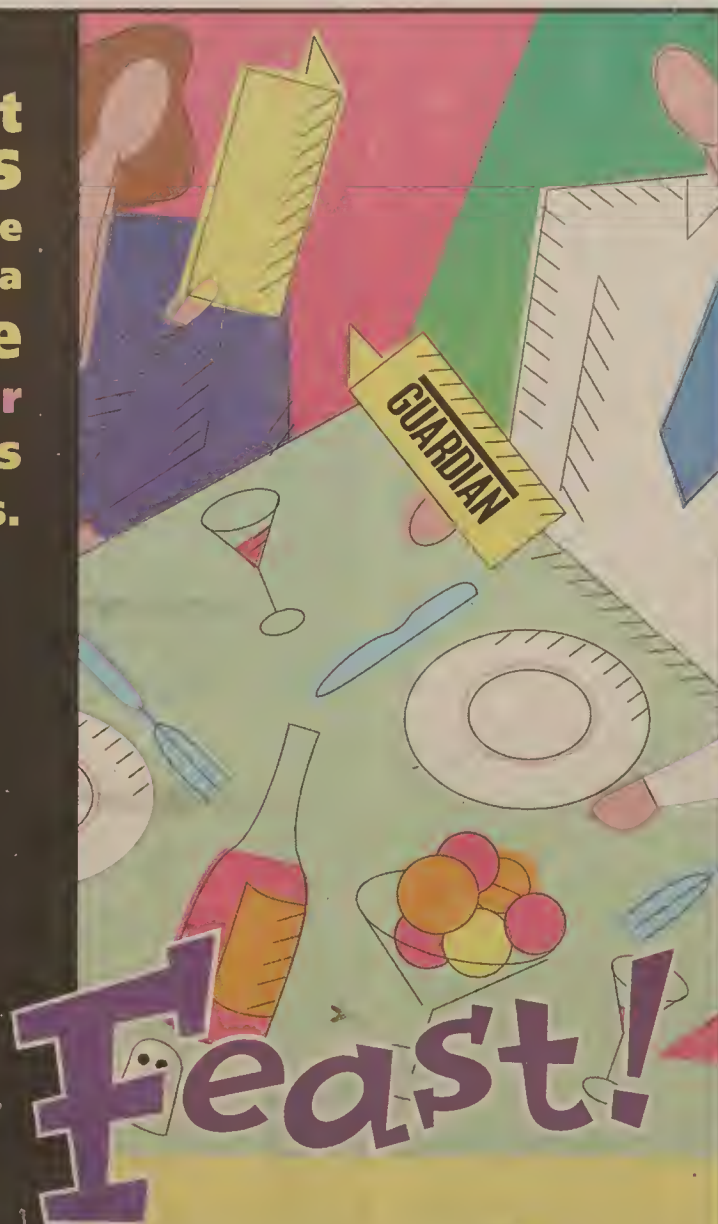
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From page 37

chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, €.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Delfina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Mi Lindo Peru dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373.

Crepes, BR/L/D, \$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, *San Francisco Bay Guardian*, 520 Hampshire St., S.F., CA 94110.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, ceviche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775.

Seaford, L/D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036

Continued on page 40

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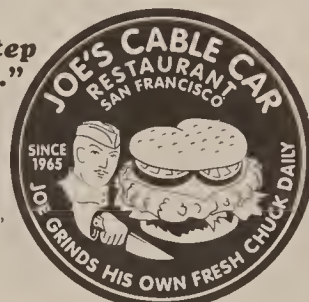
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From page 39

Balboa (at 36th Ave.), S.F. 386-9800. Russian,
D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V. **Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25—\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$, AE/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster

po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

Odyssea Caffé and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €-\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$. **Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

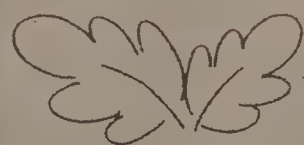
Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ♦



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Christian Berthelme, SF Examiner

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1. Ninja Tune's *Xen Cuts*, disk 3
2. Generator shows
3. God is in the house with Nick Cave at the Palace of Fine Arts
4. MJ Cole at Sno-Drift
5. Saint Stupid's Day Parade

BRANDED MAN

MERLE HAGGARD IS JUST ANOTHER FREE-THINKING, TOUGH-AS-NAILS, EX-CON OKIE GENIUS HOT-WIRED INTO THE SOUL OF THE CENTRAL VALLEY. HE'S COME OUT OF THE COLD WITH A NEW ALBUM AND A WHOLE LOT OF ENERGY.

BY J.H. TOMPKINS

The blinding glare of the L.A. sun explodes from the hood of a gleaming Corvette parked in the slot marked "Jay Leno" in an NBC lot in Burbank. Fifty feet away, inside Merle Haggard's tour bus, a small stuffed pig sits on the steering wheel. A framed photo of former Haggard fiddle player Jim Belkins hangs on a wall separating the front compartment, where Haggard and I are sitting, from the sleeping quarters. The hum of the air conditioner muffles the conversation in the rear lounge. The smell of marijuana leaks in from under a door. In a few hours Merle Haggard and the Strangers will tape an appearance on NBC's *Tonight Show* featuring two songs from his much acclaimed new album, *If I Could Only Fly*.

The same unforgiving sun assailing Burbank scorches California's Central Valley 100 miles — it might as well be a million — to the north. That's where Haggard grew up, the son of Dust Bowl refugees from Oklahoma. Once upon a time, outsiders looked in at the valley and saw ignorance and blight. Haggard, on the inside, found enormous sacrifice, dignity, and dreams. The valley's stark, ugly expanses and blistering heat provide the backdrop for work that has made him arguably the greatest country singer of all time, and certainly one of the most important artists of post-WWII America.

During his 40-year career, he has recorded 60-plus albums, had 42 number-one hits, and sold millions of records. From 1962 through 1989, his work had a place on the country charts. The 1990s, however, were hard on Haggard, and he — iconoclastic, contrary, and proud — was, by most reports, hard on the world.

His music, out of phase with the slick Nashville sound that choked the country charts, didn't get much airplay. He'd made a fortune, and spent one too. In 1993 he was forced to sell part of his lucrative catalog to pay off debts. When inducted into the Country Music Hall of Fame in 1994, Haggard unraveled a roll of toilet paper, thanked his plumber for keeping his toilets operating, and walked offstage. Convinced that record companies had robbed him, he was embroiled in litigation. His relationship with Curb

Records, his label at the time, was particularly acrimonious.

Haggard continued to record and tour after his obligation to Curb ended, but he was without a record deal. Last year, in a turn of events that can only be described as poetic, Haggard, the ex-con who sang about trouble and had caused his share of the same, was approached by Epitaph Records. The label — founded by a onetime guitarist in the band Bad Religion, and best known as the home of punk acts such as Voodoo Glow Skulls and Union 13 — was a long way from Nashville.

Epitaph offered a one-album deal on its Anti-imprint, and Haggard, as contrary and unpredictable as any of his new label-mates, came aboard. Last fall the label released *If I Could Only Fly*. The first song, "Wishin' All These Old Things Were New," opens like this: "Watchin' while an old friend does a line / Holdin' back the want-to in my own addicted mind / Wishin' it was somethin' even I could do / Wishin' all these old things were new."

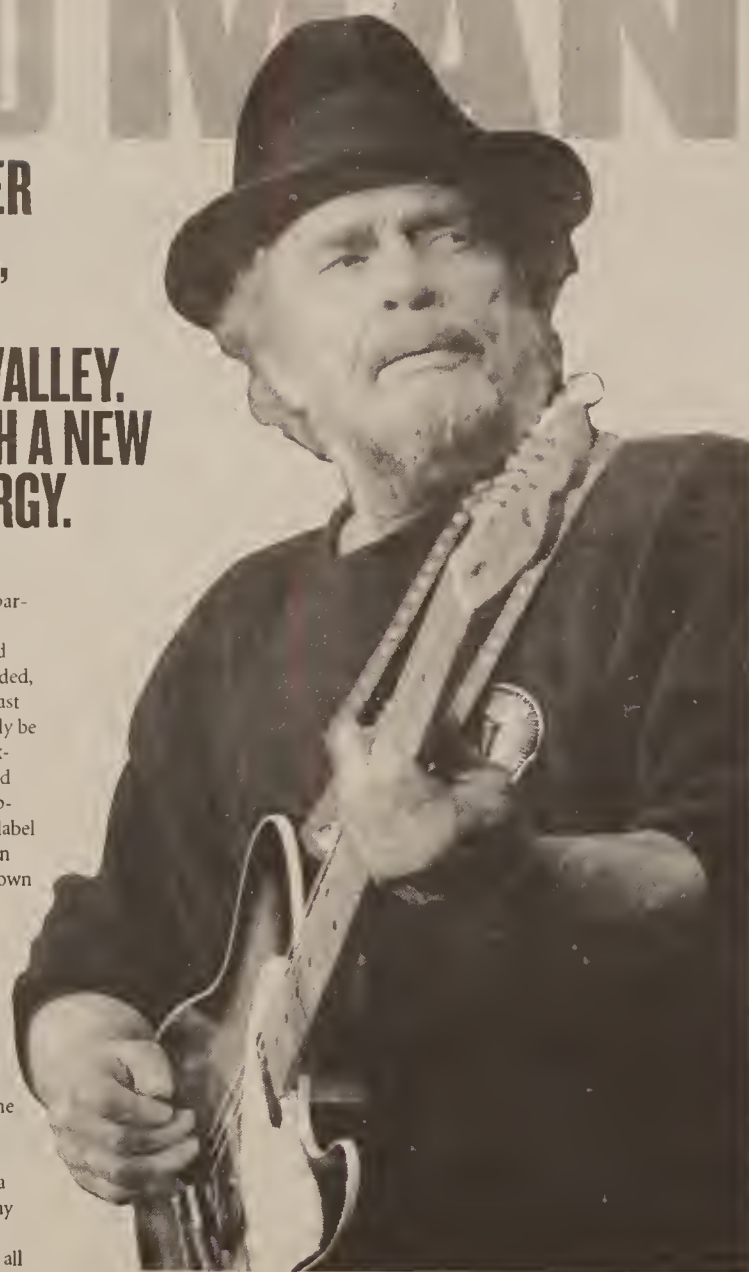
Merle Haggard was back in business.

Airborne

At 63, Haggard is trim, restless, and intense. His well-lined face shows some mileage, but there's little else that calls up the elder statesman. He's married to a woman some two decades his junior, he has two young children and a home near Redding, and his career is on the front burner.

"When Epitaph called me, I was interested," Haggard says about the new album. "They weren't part of the circle of record labels that play games with each other. They didn't say, 'Here's what we want you to do.' They didn't tell me that they wanted to record me with some punk rock band. They came up and listened to what I had already recorded, and they really liked it."

The dozen songs on *If I Could Only Fly*, including the title cut, written by the late Austin songwriter Blaze Foley, have the immediacy and down-to-earth assessment of daily life that mark Haggard's best work. His rich, deep voice is still powerful and expressive, an instrument capable of joining his heartaches, his outrage, his search for forgiveness and redemption with yours.



GUARDIAN PHOTO BY RORY MCNAMARA

That doesn't mean Haggard's new material resonates with the timeless power of 1969's "Hungry Eyes": "A canvas-covered cabin, in a crowded labor camp / Stands out in the memory I revive / 'Cause my Daddy raised a family there / With two hard-working hands / And tried to feed my Momma's hungry eyes." Those lines came from the long-gone moment that shaped him: a fusion of the Dust Bowl hardship that drove his parents to California; the state's unique musical stew; and a blue-collar need for stability, security, and approval in the midst of relentless social upheaval. That was then, as the saying goes, and this is now.

Bruce Springsteen — who shares populist instincts and a blue-collar background with Haggard — once said of his own best work that he was struck by how well he articulated who he was at that time. Although Haggard wouldn't be the one to do it, the same could probably be said of the music he created in the '60s and early '70s.

"I try not to spend a lot of time in the backwater," Haggard says about a life's work that years from now will be studied alongside that of John Coltrane, Bob Dylan, Jimi Hendrix, and

Marvin Gaye to understand the era in which he lived. He shifts uncomfortably in his seat. The most he will allow is this: "Sure, it's fun to be loved and appreciated. I mean, I can still walk, I'm not in a wheelchair, and I have some hair left."

Parched pastures

Haggard's future was shaped by the drought and the Great Depression, which brought his parents and countless others west. The Golden State was more promise than physical place to the Dust Bowl migrants. Dreams of a better life — the California of America's imagination — were as necessary for survival as food and shelter.

The California that greeted the newcomers was a soul-sucking valley marred by withering heat and parched, rock-hard dirt. Their salvation was measured in units of picked cotton and nights spent in squalid labor camps. The war came and went, the worst times passed. But families had been shattered, community and culture left behind; a rootlessness spilled into the lives of the next generation.

Haggard, old enough to remember

Continued on page 43

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Haggard

From page 41

his parents' struggles, has firsthand experience with hardship. His first house, in Oildale, a mile outside Bakersfield, was a converted boxcar. His father died when he was nine, and as a teenager Haggard raised holy hell, bouncing in and out of juvenile custody. At 18 he was sent to San Quentin for three years (after a 1973 appearance at Richard Nixon's White House, he declared he was the only man to have done time in the hole at San Quentin and performed for the president). Jail convinced him to pass on a life of crime; the dull grind of blue-collar labor made music a desirable alternative. He worked briefly with Buck Owens, then a Bakersfield musician on the way up, and played guitar in Los Angeles-based country singer Wynn Stewart's band. When Haggard ventured out on his own, he poured his life into dark, unsettling songs, like "Mama Tried" and "Tonight the Bottle Let Me Down," that were soon as popular as they were powerful.

Honky-tonk hero

His stories were uniquely Californian; so was his sound. "The music out here was a lot different than what you found in Nashville," Haggard says. The state's far-flung country audience came from all over and had tastes that proved it. The Maddox Brothers and Rose from Modesto became national stars; singer Lefty Frizzell, who lived in California for a time, was a big influence on Haggard, who also loved the black-influenced music of Jimmy Rodgers. Hollywood cranked out pop, and black Southerners who'd come north during the war to work in the shipyards played the blues. Honky-tonks were for dancing as well as drinking, and Western swing as played by Bob Wills and His Texas Playboys, inspired by the barnstorming jazz bands of the '30s and '40s, was hugely popular. In the '50s, rockabilly and rock and roll entered the mix.

"Honky-tonks were everywhere," Haggard says. "We were playing to rowdy crowds full of oil workers, loggers. Our sound was a mixture of

down-home dirt music and barroom rock and roll. It really had no similarity to what was going on east of the river."

Haggard first appeared on the *Billboard* country charts in December 1963 with a recording of Stewart's "Sing a Sad Song." He edged closer to the top 10 with several songs written by Sacramento's Liz Anderson, including "(My Friends Are Gonna Be) Strangers"; cracked it in December 1965 with his own "Swinging Doors"; and had his first number-one hit, released in December 1966, with another Anderson tune, "The Fugitive."

A long string of hits followed, most of them Haggard originals. The themes were familiar: hard loving, hard living, and hard work — and the broken dreams and trouble with the law that were part of the bargain. Many were tinged with longing for a rose-colored past, a hallmark of country music that fit California — where almost everyone was from somewhere else — like a glove.

Songs such as "Sing Me Back Home," "Mama Tried," "I Take a Lot of Pride in What I Am," "Workin' Man Blues," and "Hungry Eyes" had a bare-knuckle elegance that was a counterweight to the perceived indulgence that flourished in San Francisco during the Vietnam-era culture wars. If the nation was ready to crack, California had already fractured, its sharply divided camps close enough to pass harsh judgment on each other.

Culture clash

In 1969, Haggard recorded "Okie from Muskogee," a hilarious jab at the counterculture that opened with the memorable lines "We don't smoke marijuana in Muskogee / We don't take our trips on LSD / We don't burn our draft cards down on Main Street / 'Cause we like livin' right bein' free."

Haggard's music rarely crossed over from the country charts — "Okie from Muskogee" reached 41 on the pop charts — but his reputation did. "Okie," and songs that followed, such as "Fightin' Side of Me," "Soldier's Last Letter," and "I Wonder if They Ever Think of Me," made Haggard a symbol of flag-waving, love-it-or-leave-it patriots. California's hippies — a number of them,

with varying degrees of discomfort, fans of his music — were listening. Gram Parsons asked Haggard to produce an album, and Haggard refused. According to the liner notes on the re-issue of Parsons's *GP/Grievous Angel*, Haggard dismissed Parsons as a hippie lacking a salt-of-the-earth mentality. The Youngbloods, a popular San Francisco band, wrote and performed "Proud to Be a Hippie from Olema" to the tune of "Okie from Muskogee."

When, as the story goes, Haggard wouldn't grant permission for the group to record the song, another Bay Area musician, Nick Gravenites, penned "I'll Fix Your Flat Tire Merle," with a chorus that went, "I'll fix your flat tire Merle / Don't you get your country-pickin' fingers all covered with erl / You're a honky, I know / But Merle you've got soul / And I'll change your flat tire Merle."

Haggard later said he was blindsided by the commotion he'd caused, claiming in a 1974 interview that the song was a put-on and that "Muskogee was about the only place we didn't smoke it."

But the song was about more than dope: it weighed in on Vietnam, free speech, and political protest. Haggard may have been a lifelong rebel — sometimes with a cause, sometimes without — but like most blue-collar white Americans of the day, he had deeply conservative roots.

Haggard, of course, did nothing but confound those who tried to label him or his work. In the early '70s he recorded "Irma Jackson," about the social obstacles undermining an interracial relationship — a song Capitol was reluctant to release. He also penned "The Immigrant," an uplifting song about Mexican illegals that begins: "The almighty peso / Gives him the say so / To dry up the river / Whenever there's crops to bring in / Is this a good neighbor / That takes all his labor / Then runs him back over the river 'till he's needed again."

The thread running through Haggard's life seems to start in his DNA rather than in one ideology or another. He's pitted rich against poor, men against women, flag wavers against pro-

testers. Most consistently, though, he's launched himself — right or wrong — against any authority that happens to get in his way. "I'm a rebel," he says. "I was born a rebel, and I'm still a rebel today. My writing comes from conflict."

These days he's convinced that the individual is getting steamrollered. "I cannot go for the double standards in America," he says. "We accept certain things that we know are outright lies. In my own way I've been trying to poke fun at the hypocritical way America has seemed to accept."

He ticks off a laundry list of social ills — intrusive police, government spying, environmental damage, official hypocrisy — by way of illustration. "I'm telling you," he says, "I've been everywhere in the last 30 years, and things have changed. We've lost a lot."

Haggard's delivery might overwhelm his message — which can take some untangling — but he's got legitimate points to make. Still, if you step back 30 years and listen to "Jesus, Take a Hold," which he wrote and recorded in 1970, the lyrics have a familiar ring: "This world has never been in this awful shape it's in / And people scorn the things our leaders do / It's time a prayer was spoken from the heart of every man / Jesus take a hold and lead us through."

On this day, early in March, Haggard hasn't invoked the lord. Nor, apparently, does he place much stock in elected officials. But he's still the stranger "out in the cold" whom he wrote about in 1967's "Branded Man," haunted by a past the world won't forgive. The song rocketed up the charts to number one — which tells you something about Haggard, America, and Americans. It's hard to imagine that any of us are much different today.

Say it in a song

You can find Haggard's fighting side in casual conversation, but there's little that betrays the man who wrote poignant, exquisitely crafted songs of heartbreak and loss like "Today I Started Loving You Again." Maybe if it were simple to spill the real-life equivalent of "What a fool I was / To think that I'd get by / With only these few million

tears to cry," we wouldn't need songs like that to survive — nor would Haggard be compelled to write them.

Still, through the years, his work has never been far from his heart and soul. In 1979, at 42, he recorded *190 Proof* — Haggard caught in midlife — an album highlighted by "My Own Kind of Hat" and "Footlights," his weary reflection on a life spent onstage. In 1981 he came out with "Big City," and in 1985, the wrenching "Kern River." Times had changed, Haggard had his problems, but his genius was still intact, if often buried.

These days, he brings his past into the present on *If I Could Only Fly*, with songs like "I'm Still Your Daddy," written to his children about his notorious past: "I knew someday you'd find out about San Quentin / And your heart would break / And your faith would go away / But it's time you knew the truth about your papa / I've not always been the man I am today."

Waiting to exhale

Haggard has a significant place in the ongoing drama that's shaped life in the Golden State over the past 40 years. It's hard to know what he makes of this. His California was and still is measured in the present tense, as carefully counted as change coming across a counter.

It can be said, though, that Haggard knows his life has been special — he tells me so himself as I'm getting ready to leave.

"I'm like that one ant," he confides, "the one that gets way up over here and finds out it's a great place to be. And I feel guilty and I feel rewarded for being able to live this way. I remember how my grandpas and uncles and everybody lived, and it goddamn sure wasn't the way I'm livin'."

He pauses, and then says something that — if he ever reads this — I'm sure he'll want back: "Sometimes I'm afraid to breathe," he says quietly. For the first time in an hour, his eyes are not boring a hole in mine. "I don't want this little period of time to pass. ❖

Merle Haggard plays Thurs/12, 8 p.m., Gershwin Theater, 2350 Turk, S.F. \$75–\$125. (415) 422-2434.

THE FIGHTIN' SIDE OF MERLE

As a songwriter, Haggard displays an economy and grace that strip life to its essential qualities. His work stands in sharp contrast to his daily life, which by his own admission has often been complicated and difficult. On the day of this interview, Haggard has — as is his way — more than a few things on his mind. His observations — excerpted below — are enough to make you yearn for the old days, when all a person had to worry about was someone with a six-gun or a fountain pen.

The music business: "It's unusual for someone who's a veteran of the music business to say that there's a record label that will keep their word, but Epitaph has. I'm not dead, as Mike Curb would've liked to have people believe. He's a mean man. I publicly challenged him to a three-ring boxing match, but I can't get him to come out of the woods."

Drugs and government: "I don't do [cocaine], but I'd love to see us return to the mentality in this country of judging people on their performance instead of checking everybody's shorts. If a person does things in the manner in which they're supposed to, and they're doing cocaine, it's fine by me. I don't know why it isn't fine with everyone. I think the government has stepped over into an area it should stay out of. Next thing you know,

we have grandmas spread-eagled on the road looking for a roach."

More drugs and government: "A lot of people don't know that methamphetamine was invented by the government so that they could fly the *Enola Gay* to Japan and drop the bomb. It was given to soldiers in Korea in the form of bennies. They're the ones who induced the problem that we've got, so why don't you call it an illness induced by the government rather than a criminal offense? We've had the individual rights jerked away from us; you're not safe out at night; and if you've got enough money, you can buy freedom. What I'm trying to say is that I wish this bullshit would stop."

The sky above: "Have you seen the chem-trails, the chemical trails from airplanes flying way up high? I wonder what it is they're spraying. It's my biggest question at the moment. They do a tic-tac-toe pattern — clouds do not come in streaks — wherever the prevailing winds are going to carry it over the city. I think it's the United Nations. I've been onto it for a couple of years. There's an epidemic around the United States of upper respiratory infections, particularly old people and people in ill health. It scares me. I want to know what's going on."

The earth below: "Why do we want to drain all the oil and throw the world off balance? When you take out that much weight from beneath the earth, it's like if you were to put BBs all over one side of a golf ball and hit

it. The ball wouldn't go straight. You look at what we've done to the surface of this earth, it's terrible. And that's not counting what we've done beneath it. The EPA knows it's happening, everybody's getting paid off, and we're sitting there with children getting toxic metals into their bodies."

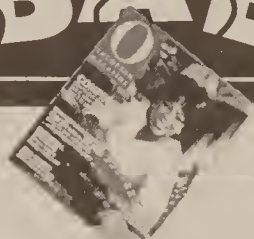
Official silence: "The secrecy between the people and the government is a real problem. Today we know they're lying to us, but most people just kind of give in. That's really wrong. What's happened to us? I wouldn't have believed the country would go in this direction. My grandpa wouldn't believe it. Money, it really is the root of all evil. You hear about babies being stolen and gutted for their parts, that's where we're at today."

Changing times: "We're smarter, things are easier, we don't have to carry water to the house anymore, and yet we've lost a lot. There's a great deal of emotion that seems to have gone away. There might have been more freedom on the yard in San Quentin in 1960 than we've got collectively as a society. I mean, they've really almost outlawed fun. Doesn't anybody notice but me?"

The future: "I wonder, what is the soldierlike society, the society without emotion, going to be like? What's it going to be like for you and I to be old and to be vulnerable to a people who have no emotions? You don't suppose they'd cull the old and the weak?"

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Cirque du 'Cisco

Wednesday night, at the launch party of **artAngels.org**, the **SomArts Theater** is crawling with an odd but heartening mix of the arty and the moneyed. Outside the venue **Christopher Shard's** *Spin* welcomes visitors with a giant whirling LED display that flashes multicolored messages from 10 feet above the ground, and inside most of the square footage is covered with locally produced creativity. Under **Mark Meadows's** large-panel paintings four women from **Fly Away Productions**, the first of about 10 performance groups tonight, hang suspended in midair from four trapezes, flipping and swinging in sync. **Jim Mason** makes gasoline-infused daquiris in his infamous *V-8 Blender* (with, sadly, no propane flames shooting out of the engine's exhaust pipes tonight), while **Crucible** artist **Michael Sturtz's** *Atomic Blender* whirls like an ancient Day-Glo liquid green tornado, looking like the star mechanism in Dr. Frankenstein's dank laboratory. **Jenne Giles** escorts party-goers into her *Overstimulator*, where a mess of lights, radios, blow-dryers, and other electric contraptions gently assault them from all sides. One hour into the VIP reception the appetizer table is gutted. Artists, voyeurs, and patrons mill around the myriad paintings, sculptures, and multimedia presentations, sipping free cocktails and trying to understand one another.

Funded with start-up cash from Absolut after "archangel" **Cate Riegner** won a contest with artAngels' unique art/business concept, the new San Francisco-based nonprofit links arts organizations to volunteers and potential patrons ("angels") online. The artAngels' catchphrase, "giving is part of the art," could be reworded by the cynical as "you digital richies have appropriated our creativity to make money off it, and now it's time to put in on this," but the motto aims for time and volunteerism as much as it does cash. If the stock market doesn't crash too hard, the earnest, devoted artAngels stand to do some good — and to find a way to keep the money-poor freaks in the city. Though we'd like to catch the rest of the night's performers, we have a date with **Uncle Paul's Dark Kabaret** at the **Great American Music Hall**.

Outside the gorgeous hall an elaborate, walking puppet and stage called **El Diabolo** greets Kabaret-goers, alternately heckling and breathing fire. A Joel Grey-alike in Coke-bottle glasses (there are three or four of them, all dressed identically) escorts us to our seats. The **Eric McFadden Experience** expertly lurches through some — uh — dark cabaret music, then promoter and MC **Paul Nathan**, a master (and some say "corporate") magician, begins the show. Bedecked with specs and metallic face paint, twisty golden horns and pointy ears protruding from his bald head, Nathan holds spark to torch as a bevy

of cute cabaret girls strolls by, distracting him. A more detailed and androgynous Joel Grey-alike sings "Wilkommen" from *Cabaret* as the tight-assed girls around him preen and prance and cancan and bend over to pick up things in thongs and garters.

As the band reels into a circuslike extreme-sports instrumental, self-proclaimed confusionist **Chris Karney** executes some BMX tricks in a suit and tie. **Kitty Kannibal the Man-Eating Animal**, decked in Vaudevillian attire and dripping with rhinestones, sings a song about being a vamp ("half woman, half beast") and cuts up a sausage with an electric carving knife while laughing maniacally. **Paul Nathan** comes back onstage, eating sausage. The heckling comes fast and furious from the crowd for the majority of the show, as everyone in the audience longs in some way to be up there.

Cabaret-Goth children of the night mince across the dais, cinched up and short of breath, for the first of many **Dark Garden** corset shows of the evening. ("What's next, bloodletting?" my companion whispers, then heckles, "Bind her feet!") Master puppeteer **Bob Hartmann**, sardonic and childlike at the same time, conducts a beautiful you-can-do-it show with über-cute stuffed ants and plants. World-famous mime **Jason McPherson** performs silently as people heckle inappropriately, then swing-dances and gets in a fight with himself. Two expert tango dancers entangle and free themselves in hypnotic, controlled motions, and Nathan does some magic tricks and sets his shoe on fire.

Daniel Browning Smith (a.k.a. the **Amazing Rubberboy**) contorts himself in Chinese silk pants, folding and unfolding himself and threading his entire body through a toilet seat. **Cara Vida**, a tattooed, pissed-off, ball-gowned punk rock chanteuse, sings "Cry Me a River," altering the lyrics with vitriol and growling in vicious contralto. **Sterling Johnson**, a friendly, silver-haired bubblesmith in a black tie, blows bubbles miniature and gigantic using only his hands. We in the front rows take the round pieces of poster board he's given us before the show and fan the bubbles upward until the hall seems to be underwater.

After an intermission the band starts up again, and another magician balances a flaming wine bottle on his head and limbos to the floor. Because **Reality Check TV** is in the house, Daniel Browning Smith performs a rare trick, pushing his organs down and his rib cage up so that we can see his heart beating below his sternum, through the skin. Nathan does a boy magician fan dance; **Dark Garden** shows off more corsets; Nathan does card tricks on a blackjack table; more bad heckling ensues. **Frank Olivier the Wayward Magician** immolates his pet bird, and another woman lip-synchs badly and full-on strips to "Mein Herr" from *Cabaret*. What's next, a wet corset contest?

"I was having fun at this show till I realized that 50 percent of it is T&A," my companion says, begging to go. "I know it's supposed to be a Weimar-style cabaret, but if I wanted to see tits other than my own, I'd go next door." Just then Nathan sends a Reality Check lackey next door to the O'Farrell Theater with a \$20 bill to bring back a barely robed topless dancer. She comes on-stage a bit overwhelmed, and Nathan inserts the bill into her cleavage with his teeth. Chris Karney and Daniel Browning Smith race in a tandem trick, getting out of and climbing into straitjackets, respectively. Karney wins, throwing the prize stripper over his shoulder and strutting offstage. We leave with the newfound realization that even the greatest performers can fall prey to spring break mentality.

Thursday night, the **Dubphonik** sound system welcomes one of its original homies to its new hometown. Back in the day, **Coop D'Ville** and **Jahyzer** ran some hip-hop clubs in Miami with **DJ Craze**. The two moved to S.F. in '97, and Craze stayed behind to hone his craft and become a three-time DMC turntablist champion and, with the help of his crew the **Allies**, the most decorated DJ in history. **Dubphonik** — which also includes **MC Jamalski**, **Zeph**, and **Raw B** — lets Craze onto the Justice League stage to reunite and throw down.

Though the show isn't as crowded as it should be for this event, the crowd is hyped. After the **Dubphonik** boys trace some hip-hop history on the turntables, Craze, a diminutive sprite in a sideways baseball cap, commences kicking ass: first hard-hitting jungle, then old-school hip-hop, then just scratching. Using no headphones — which is kind of like playing a keyboard with the volume turned off — the turntable wizard creates complex beats and patterns from single notes and measures on single records, sounding more like a crew than a soloist. Hip-hop heads crowd around him, throwing hands up and shaking noggins in disbelief.

After the gymnastics another pounding drum 'n' bass set rattles all sternums from the front row to the back of the club. ("This music makes me feel the same as heavy metal," I explain to my hesitant rocker companion. "Pure aural assault.") **Coop D'Ville** plays original beats on an MPC 2000 on the side, and

who gives out Easter eggs. Circus attire has been encouraged on the flyers, and party-goers have heartily obliged. Since it's a benefit, and the benefit circuit is how rich folks socialize, this gig is as much a strange mix of conservatives and freaks as the artAngels launch. (We overhear one khaki-and-button-down reveler shouting into his cell phone that his friends should come down because there are "lots of weird people here.")

Tim the Courtside Pianist pounds out some Beethoven and "Chariots of Fire" as revelers purchase their first rounds of drinks. **Danger Ha Ha** (the people on stilts in the front) performs a loosely choreographed dance routine to a *batucada* version of "Mnah Mnah," and a person in a stretchy black jumpsuit with no openings at all wallows and boings and tumbles like a noir Schmoo among the stilts. The troupe finishes, but an enchanting big-beat music mix continues, and the throngs are moved to dance before the party's even started. A hot-rod-flamed, latex-clad **Peachy Puff** puts down her cigarette tray, picks up a bullwhip, and cracks away.

Micaya and her **Hip-Hop Dancers** clear a spot on the floor and kick out the synchronized jams to Outkast's "B.O.B. (Bombs over Baghdad)," bouncing and throwing punches in sports jerseys, tennis shoes, and *Pris- from-Blade Runner* eye makeup. **Attaboy and Burke and the Box of Crayons** make with some off-kilter poetry over whitened hip-hop beats and Soul Coughing riffs, then the **Animal Liberation Orchestra** pumps out some funk jazz. We move to make the **Flux Capacitor** gig at **King Street Garage**, and upon arrival, the sold-out show, which set out to combine electronic music with aerial stunts, fire performances, and other circus acts, is hot and crowded. We stay long enough to see (parts of, over the shoulders of others) a kinetic, floor-based dance performance where black lights illuminate white polka dots on black costumes and the main dancer seems to be shooting electroluminescent wire out of her head and hands.

Claustrophobic and sated with all things circus and cabaret, we opt instead to cruise around the city in a borrowed convertible, getting some fries, smelling the springtime coming, and occasionally melodramatically woo-ing and shouting "Spring break!" We go to a party at an awe-inspiring live-work warehouse (complete metal workshop downstairs; one upstairs bedroom inspired by Superman's lair and made entirely from Lucite and steel; a rail-less and seemingly ramshackle three-story spiral "scarecase" for another bravehearted loft-dweller) and wonder aloud if performance, like rock 'n' roll or sports or whatever, will soon become a worldwide, viable, mainstream subculture all its own, or if San Francisco is just bursting at the seams with costume hounds, reality avoiders, and exhibitionists. Whichever! It's just good to be in a freak's paradise where the abnormal is normal and the normal is out of the question. ❖



Life is a Kabaret ... and most cabarets steal from the musical.



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Blow: Sterling Johnson gives good bubble.



Flying, trapeze: Fly Away Productions hangs out.

Craze cuts and scratches over it. Things fall silent for a minute, then Craze throws on Sister Nancy's dubby classic "Bam Bam," tweaking it for 15 seconds, then attacking it with some double-time jungle that brings the motherfucking house down. I get the feeling that that one segue is a dream come true for more people than just me.

Friday, the Great American is abuzz with circus freaks again for the **Urban Hippodrome**. This time, praying mantis people on tall, tall stilts prance back and forth in sequined costumes out front. One adventurous 15-foot soul does a cartwheel over a van, then halts a 38 Geary bus in the street to jump rope. The **Urban Hippodrome**, a benefit for **Make-a-Circus**, promises a G-rated alternative to the Dark Kabaret. At the door we're greeted with oversize Mardi Gras beads and a hoop-skirted bunny

Faced: Rebecca Szeto's *Ephemer*, made of steel wool, was last seen at the artAngels' launch.



Self-explanatory: Jenne Giles gets assaulted by her *Overstimulator*.



Straight man: Johnny Depp backs away from the edge to play George Jung in a descent from high-flying drug runner to incarcerated penitent.

Blown

Sentimentality bums the high of Johnny Depp's period cocaine pic.
By Dennis Harvey

Johnny Depp is *Blow* may be the great ad line that wasn't. Over the last 15 years or so Depp has inhabited more states of altered consciousness than any movie star before him. A partial résumé: Depp tripping on heavy doses of masochism (*Edward Scissorhands*), Satan (*The Ninth Gate*), and fraidy-cat hysteria (*Sleepy Hollow*). Depp playing a passive Alice losing his grip in various Americana acidlands (*Arizona Dream*, *What's Eating Gilbert Grape?*). Depp as space zombie (*The Astronaut's Wife*). Depp as snuff-flick volunteer (*The Brave*, a 1997 self-directing exercise that only played Europe). Depp channeling Kerouac (*The Source*), Jimmy Dean (*Cry-Baby*), Valentino (*Don Juan DeMarco*), silent-cinema pratfallers (*Benny and Joon*).

Then there's his roll call of character intoxications: frilly feminine underthings (*Ed Wood*), trashy fem overthings (*Before Night Falls*), verry slow death (*Dead Man*), and every altering substance save heroin (*Fear and Loathing in Las Vegas*).

Other actors have been defined by a certain chemi-craziness, from genetically puppy-uppered Clara Bow and

speed-spazzing Judy Garland to actual reformed polyconsumer Dennis Hopper and the odd inexplicable permatweakster like Crispin Glover. But John Christopher Depp III, a.k.a. Mr. Stench — birth name and self-chosen nick, respectively — isn't just another over-the-top and/or out-of-control personality made public.

Rather, he's the first major movie actor to seem most completely himself when immersed in characters slipping or dislodged from all recognizable reality. Bizarro worlds assume psychological depth simply by virtue of his refusal to take them less than seriously. By curious contrast, Depp often seems opaque in "straight" roles: whatever their other qualities, movies like *Chocolat*, *Donnie Brasco* and *Nick of Time* draw blank competency from the performer, as if playing unflinching romantic or action heroes is the one thing that leaves him utterly stumped.

All of which leads us to *Blow*, a movie inevitable in every respect but its eventual disappointment. Depp plays George Jung, a key real-life figure in making the Me Decade (and subsequent Me, As in Not You, Decade) a mirror from which one's self could be snorted a line at a time.

Jung's story is Horatio Alger stuff, a plucky little entrepreneur reaching his American dream pinnacle through hard work and can-do salesmanship — only in this case the product (cocaine), the employer (Colombia's infamous cartel), and the FBI ensured a very steep fall.

It's all so very *Boogie Nights* meets *Scarface*, two movies that (along with *Casino*) cast a friendly-at-first, then increasingly unflattering shadow onto this new one from Ted Demme. Seeing Johnny Depp ride the white pony from the Age of Aquarius to the Jennifer Beals era does not prove to be a slam dunk, and that's perhaps even more depressing than all the 2000 Academy Awards combined, *Chocolat* nominations included.

How could it be so? In a generous mood, you might liken *Blow's* gradual descent to sniffin' chippy itself: an extremely good time followed by bumper downside. If the film had treated the paranoia and disaster as giddily as it does the early high-on-venture-capitalism stuff, it might have been the great drug epic we've all been waiting for. (And no, *Traffic* wasn't all that, either.) Instead, *Blow* slowly assumes the same cautionary-tale

fetal position that's made Hollywood hypocritically weak on the subject since 1923's *Human Wreckage*.

Depp's involvement suggested that this might land closer to indie movies like *Jesus' Son* and *Drugstore Cowboy*, which inhabit drug culture rather than "expose" it. But *Blow* can't afford to Just Say Yes, or even maybe. At an estimated cost of \$30 million, love means always having to say you're sorry, so sorry, really really really sorry.

Fortunately or otherwise, the chant of repentance doesn't commence until expectations have been raised. After a framing sequence that cruel but just fate will eventually lead Jung back to, Demme rewinds to late 1950s suburban Bostonia, where little George is enjoying a picket-fence-perfect pre-adolescence. Aside, that is, from the regular trauma inflicted by frequent walkouts of Mom (Rachel Griffiths) on Dad (Ray Liotta), a less than stellar breadwinner. Trying to counteract all domestic evidence, Pops informs junior that money can't buy you love.

This noble thesis is further undermined when George moves to sunny SoCal in 1968, accompanied by childhood friend Tuna (Ethan Suplee). A little pot dealing results in major chick magnitude, and a lot makes them Kings of the Beach. Having finally found something he's "really good at," George gets better, finding a direct Mexican-grower source (former Berkeley Rep staple Tony Amendola) to cut out the middleman, then expanding operations to the East Coast with help from a girlfriend (*Run Lola Run's* Franka Potente) whose stewardess job makes air trafficking a low-risk breeze.

Blow's first reels are buoyant, lightly satiric, and recreationally stoned; George and co. reflect their countercultural moment by harming no one and assuming that no harm can come to them. Alas, the Man soon bogarts their joint for keeps. Caught transporting 660 pounds of primo weed, George jumps bail, sneaks back to visit the folks, finds feds awaiting on the front lawn — gee, thanks, Mom! — and does time with Diego Delgado (Jordi Molla), who susses his cellmate's business acumen. Figuring he's got nothing left to lose, Jung takes up the latter's offer upon release, stepping into a brave new world of Columbian drug lords, Miami-based Cuban emigrant buyers, big guns, major violence, and of course acres upon acres of Bolivian (as well as Peruvian) marching powder. His state-side connections — including Paul Reubens, a.k.a. Pee-Wee Herman, as the screamiest of L.A. superstar-hairstylist queens — help orchestrate cocaine's rise to no. 1 on the Disco Nutritional Supplement charts.

Everybody gets very rich, very happy, very nosebleed-prone, and very wanted. George also gets semi-insider status within Colombia's social elite via marriage to Mirtha (Penelope Cruz), your standard-issue I-must-have-you-now-on-the-dining-tabletop bombshell. Even mother-

hood doesn't stop her incessant hitching up them reindeer for another sleigh ride; she's his mom redux, only sexier and crazier. Meanwhile, Diego is having his own delusions of treacherous grandeur, just as the FBI closes in on the all-American boy gone bad.

Somewhere along this trajectory *Blow* begins to wobble. Then it falls down and cries all the way to the clink. No doubt the actual George Jung (currently serving a 60-year sentence) regrets a great deal — especially getting caught — but whether his latter-day remorse is genuine or not, the movie engineers its own slow death by sentimental, poisonous family values. Bad enough that Cruz's hot mama turns irredeemable bitch in no time, that the Colombians are painted as glint-eyed macho mofos and the Cubans as live ammo — all rendering Jung a victim of bad company (and, yes, bad choices).

But scenarists David McKenna and Nick Cassavetes, adapting Bruce Porter's nonfiction tome, really set teeth a-grinding as *Blow* finally becomes *A Father's Tragedy*. An armed, dangerous, and adorable escapee from the Hallmark Hall of Fame (Emma Roberts as Jung's wee only child) shows up to cough up wisdoms-far-beyond-her-years, doleful accusations, and general "Daddy, don't leave!" pleas in vain. Oh, the guilt. To quote that famous poet, Sting: I hope the Colombian drug lords love their children too.

This moist last act — which unleashes a virtual glycerine rainstorm for the "wistful" fadeout — undoes everything that's crisp, playful, and sharp about *Blow's* initial progress. Once again, a major drug movie side-steps the greater personal and political issues (recreational usage, criminalization, internecine first-world government support of corrupt regimes, global economics that leave little leverage for third-world nations beyond narcotics manufacture) in favor of ye olde moral masturbation.

Yawn. Under the circumstances, maybe it shouldn't surprise so much that Johnny Depp has seldom been this colorless: as written and directed, his George Jung is just a nice fella who walked on the wild side and forgot to say when. The arrogance, recklessness, or sheer ambition that might have explained why, in part at least, is wholly absent from this competent, watchable, deeply passive performance. At times he seems to be absent behind near-omnipresent shades, letting his successive blond wigs — a runway retrospective of bad hair days from Beach Boy shag to power-ballad mullet — do the acting for him. "My ambition far exceeded my talent," Jung genuflects late in *Blow's* garrulous voice-over narration. That's certainly true of the movie. With Depp, though, it's beside the point: his talent for the extreme recedes under the influence of normalcy. ❖

'Blow' opens Fri/6 at Bay Area theaters. See Movie Clock, page 95, for show times.

PHOTO BY ADRIAN ORDENANA



Mirror, mirror: *Bee*'s invisible man, Devon (Robert Wu), meets his match in Gina (Jaxy Boyd), the only person who can see and hear him.

Bee minus

Prince Gomolvilas's latest relies on homilies. *By Brad Rosenstein*

From H.G. Wells to Ralph Ellison, invisible men never seem to have much fun. Going unseen is generally a burden and a curse, the mark of the ultimate outsider.

Ellison and Wells both get cited in Prince Gomolvilas's *Bee*, now having its world premiere at the Lorraine Hansberry Theatre, and Gomolvilas mixes it up with his predecessors. Devon (Robert Wu), a young Korean American man who has become invisible, discovers that the only person who can see and hear him is an African American cocktail waitress named Gina (Jaxy Boyd).

Devon hounds Gina until she agrees to help him solve his problem, and it turns out Gina is something of an invisible woman herself: once a proud teacher in South Central Los Angeles, she retreated to the blank anonymity of Las Vegas when her son was sent to prison. Her estrangement from her son parallels that of Devon from his mother, who returned to Korea in shame when he announced he was gay, and Devon and Gina are further linked by a single act of violence in the 1992 L.A. riots. The search to resolve the question of Devon's invisibility leads him and Gina from scientists to priests, and along the way the walls between the odd couple come tumbling down.

The invisibility device initially seems promising, and the evening gets off to a bubbly comic start. But the play frequently wobbles between fantasy and parable, drama and comedy, uncertain how much to embrace its own freewheeling logic or its pretensions toward seriousness. The suggestive possibilities of invisibility (as a metaphor for racism, sexism, ageism, classism, homophobia, et al) get hampered into the ground, and an infestation of killer bees provides an even

more labored analogy for race relations. Gomolvilas has a distressing tendency to impose self-help homilies on his characters in lieu of dramatic growth, and the varied characters all sometimes wind up sounding like Deepak Chopra on a bad day.

For all its facile coincidences and uncertainties, *Bee* is an improvement over Gomolvilas's previous local production this season, *Debunking Love*. Although Devon and Gina are frequently schematic mouthpieces for social points of view, there's some flesh on these characters' bones, and their political arguments have clear emotional motivations. Gomolvilas's favored device of interwoven monologues, which he sometimes employs to impose interrelationships where they don't exist, makes much more sense here, and there's clearly some real heart at work behind the evening's unsubtle social yearnings.

Gomolvilas has a knack for crowd-pleasing Gen X comedy, and Arturo Catricala's uneven but playful direction makes for the liveliest show I've seen on the Lorraine Hansberry stage. Wu and Boyd make a number of overbroad choices, and the evening's sharpest, funniest work comes from Ginger Eckert, playing several of the people Devon and Gina encounter. At one point Gina castigates Devon for preaching to the choir, and in the end *Bee* appears guilty of the same charge. Despite the play's admirable message of racial unity, I'm not sure anyone who isn't already beguiled by the embrace of black and yellow will be affected by this show's palliative buzz.

Long 'Piano Lesson'

A last-minute replacement for the rescheduled *By the Bog of Cats...* at San Jose Repertory Theatre, *The Piano Lesson* makes a reappearance in

the Bay Area. August Wilson's 1990 Pulitzer Prize-winning play is the 1930s entry in his decade-by-decade examination of African American experience in the 20th century. When Mississippi farmhand Boy Willie comes to see his sister Berniece in Pittsburgh, his primary mission is to sell the family's ornate hand-carved piano for cash to buy land, transforming the instrument's bitter legacy into the possibility of a brighter future. For Berniece, however, the proposal is sacrilegious, an insult to the family's suffering embodied in the piano.

As always, Wilson's gift for the music of language and the collision of sharply etched characters are the play's primary joys. But this superb playwright's propensity for indulging those elements results in an extremely long-winded evening, and by the time the piano's fate is decided, your concern for the outcome may have seriously dwindled. Director Kenny Leon's production focuses like a laser on the language and the nuances of character, and the entire cast is excellent, particularly Thomas Jefferson Byrd as the family's punctilious uncle, Rosalyn Coleman as Berniece, and Erik LaRay Harvey as Boy Willie's laconic friend Lymon. *The Piano Lesson* is a concert of rich Faulknerian storytelling, but its repetitious ivory-tickling undercuts its broad ambitions. ❖

'*Bee*.' Through Sun/15. Thurs.-Sat., 8 p.m.; Sun., 2 p.m., Lorraine Hansberry Theatre, 620 Sutter, S.F. \$22-\$30. (415) 474-8800.

'*The Piano Lesson*.' Through April 22. Tues.-Fri., 8 p.m. (also Wed/11, noon); Sat., 3 and 8 p.m.; Sun., 2 and 7 p.m., San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose. \$17-\$37. (408) 367-7255.

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On point

Ballerina and choreographer
Julia Adam speaks out.
By Sima Belmar

Beyond tutus: Julia Adam's choreography moves beyond the conventions of ballet.

Citizens of San Francisco might know Julia Adam as the laughing blond ballerina featured in San Francisco Ballet's latest (and most disturbing) ad campaign. Balletomanes know her as one of SFB's principal ballerinas and hottest young choreographers. If the ballerina stereotype involves emaciation, obsessive-compulsive disorder, and a certain airheadedness that comes with tunnel-vision training, then Julia Adam is here to take it down. At 35 the Canadian-born ballet dancer is no soft-spoken, demure waif. Never satisfied with merely being someone else's dancer, she's become a choreographer in her own right, racking up awards and commissions faster than petit allegro. Typically delivering her sentences with a shrug, an amused expression, or an outright guffaw, Adam brings a fresh voice to American ballet.

Bay Guardian: You're the only ballerina I can think of who choreographs on national ballet companies. Is this true?

Julia Adam: There are women in Canada. Dominique Demais makes dances for the National Ballet of Canada. And another woman from Les Grands Ballets Canadiens.

BG: Then you're the only ballerina in America doing so. How did you break through the Balanchines, Tomassons, and Smuins?

JA: In 1993 we had a choreographic workshop at San Francisco Ballet. For

three weeks there was a list up where you put down that you wanted to choreograph and who you wanted to dance in your piece. After the list went up I called my mom and said, "Mom, nobody wants to choreograph on me." She said, "Are you nuts? Why don't you do a piece?" Oh my god, of course! So that's when I made *The Medium is the Message*, based on the Canadian communications philosopher Marshall McLuhan's work. That's when the Izzie's [Isadora Duncan Dance Awards committee] nominated me for an award for my first work.

BG: It sounds like it didn't even occur to you that you could choreograph.

JA: No, it hadn't actually, because I was so ambitious about developing as a dancer. The ballet world is very much run by men, and you're told what to do. You stay in line, you put your head to the right, you put your leg there. It's not really about being creative. It's about being right or wrong.

BG: But male dancers frequently turn to choreography. Is choreography part of their training?

JA: No, it's not, except that it's less competitive to be a male in the ballet world. You go to any ballet school and there's like 50 girls and 2 boys. It's a freer upbringing in a sense for men. Companies need them so much they're allowed to be more who they are. If I'm not fitting the mold, it's "Oh, excuse me," [she makes a step-aside gesture] the next girl will.

BG: Was there anything in your life prior to 1993 that hinted at you becoming a choreographer?

JA: I remember when somebody came to the National Ballet School and set Balanchine's *Serenade*, and I learned the corps and knew where everyone was. I could do anybody's part. It was like my mind knew how the machine worked. I just knew that that chick was wrong back there. It used to piss people off. But I think that's how come I can make dances too.

BG: Talk about *The Medium is the Message*.

JA: It really was a very different work compared to what else was going on.

BG: How so?

JA: Well, I used the blues and it was funny, so already that was something different. People were like, "Oh, she's a ballerina, and look what she's coming up with." But being Canadian you're exposed a lot more to Europe and Montreal. Montreal has a huge avant-garde movement. My mother always took me to everything. I saw Pina Bausch, I saw Béjart, I saw Nederlands Dans Theatre. I am working in the realm that I was trained in, ballet, a classical form, but I like to distort it, to use the ground.

BG: Have you met with any resistance around being the lone female choreographer at SFB?

JA: Not that I've been aware of. I think in some ways it has helped me.

I'm marketable now. I was the only woman in the Discovery Program, and that was exciting for people. It's very different for me to stand out that way in my world, being one of a million women who can do 32 fouettés and also create a work.

BG: Do you see lots of local work?

JA: I'm one of the few ballet dancers in this community who goes out and looks at everything that goes on in town. I'll go to a tiny place on Divisadero and watch a contact improv jam, I go to Joe Goode, I go to everything, whether it's drama or art or dance, so I know what's going on. In the modern dance world they're not willing to look at what's happening here either. I'd think a person who wants to evolve and learn would at least want to see what's happening.

BG: I think some modern dancers feel boxed out of the ballet tradition because of body-type issues on the one hand and a feeling that the vocabulary is outdated on the other. Does classical ballet have a role in contemporary society? What is the value of seeing *The Sleeping Beauty* today?

JA: Why do you go look at the *Mona Lisa*? It's where you come from. And I think it is interesting to watch the dancers of today attempt to do something of yesterday. It's really fun to watch all my friends attempt Aurora [the title role in *The Sleeping Beauty*] because it's like running a triathlon. People think "Oh, she has long legs and a pretty foot," but it's so hard, it's an Olympic kind of thing for me.

BG: The ballerina goes through intense physical training but still has to perform images of fairies and lovesick girls. Do you see that as conflict or as a fact that perpetuates something unhealthy for girls going to the ballet today?

JA: For me not at all. I think these women are so damn powerful, and that inspires me. I know the kind of things that you're talking about, and traditional pas de deux just bores me. I don't give a shit. I'd rather see a duet like contact improv or modern dance where I lift you, you lift me, and it's two people in an equal partnership. I've always been interested in contemporary dance. Even as a dancer I'm not big on putting a tutu on and being right or wrong.

BG: How did you get through your training with your ambivalence toward the tradition?

JA: The truth is I'm not very good at 32 fouettés. My role in this company as a ballerina is very unique because I don't do those full-lengths really. I've done *La Sylphide* and I did Myrta, who is the queen of the Wilis in *Giselle*, but I didn't do *Giselle*. If you look at my repertory, it's a lot of the newer stuff. A lot of fear was used in my training, so I love when someone creates a role on me that's about my instrument, the way I move in a more natural way.

BG: What do you think of Krissy Keefer's crusade against the SFB school?

JA: I think that there was a mistake made if someone said we're not

taking your child because she's fat. It's not the full story. It's everyone's birthright to dance, but the gross thing is if you're going to go into ballet, there's a certain aesthetic, a way they want your instrument to look. As sick as that is, that's the way the system has been running for however long. So if your torso is longer than your leg length, generally you won't get a job in a ballet company. I went to NBS when I was 13, so my body was already through puberty. They had kids who joined at 10, but by the time they got through puberty they let them go because their bodies had totally changed, and that was devastating for people.

BG: Have you ever had problems with your own body image?

JA: My ass. I have a problem with my ass because when I was 13 years old in ballet school they kept me after class, and I thought, because I'm so good, right? [Guffaws] And they said to me not to worry, that the tutu would hide it. And I was like, "What are you talking about?" Well, it was because I have a little shape, I have a bum.

BG: It sounds like you didn't have any negativity around your derriere before. Did you change after that?

JA: God! It made me totally paranoid. But I have enough genetics that I got into a big ballet school, a big Canadian company, a big American company, I'm a principal dancer. When I go out to watch other companies, I want to see women with shape — women! I am not interested in these little sticks, not at all. It doesn't create line, fluidity, none of it. And it doesn't represent something female to me.

BG: Some critics write that you must be thin to perform with the speed and agility required by ballet technique. Do you think that's true?

JA: Oh, that's bullshit. Sometimes I read what critics write or [hear what] my colleagues talk about, "Her neck's so short," and I'm like, "That woman is a powerhouse!" Can't we celebrate that someone got up there and didn't collapse and give up? Can't people look at classical ballet more from that perspective rather than, "I can see that she was sweating and she slipped on that little turn?"

BG: Do you feel like you can use this momentum to help other female ballet dancers start choreographing?

JA: I think that by doing what I'm doing I'm creating something unique, and hopefully that will create opportunities for people. Hopefully, interviews like this will inspire people, but whether or not I'm a Norma Rae, I don't know. ❖

San Francisco Ballet performs *Night, by Julia Adam*, *L'Arlésienne*, by Roland Petit, and *Symphony in Three Movements*, by George Balanchine. *Through Sun/8. Wed.—Sat., 8 p.m. (also Sat.—Sun., 2 p.m.), War Memorial Opera House, 301 Van Ness, S.F. \$10–\$110. (415) 865-2000.*

Actionslacks

Thurs/22, Bottom of the Hill

Ain't love a bitch. Fans of the Action-slacks' 1998 sophomore album, *One Word*, might be inclined to think so. That album was packed with the sort of acerbic tunes that are enough to make any sentient being swear off love, for a couple of weeks at least. But the other night at Bottom of the Hill, the reconditioned Slacks — featuring new members Ross Murray on bass and Doug Modie on guitar, as well as longtime drummer Marty Kelly and singer-guitarist Tim Scanlin — answered that charge with a resounding “probably.”

Before their third song of the evening — the first from the group's new album, *The Scene's Out of Sight* — Scanlin announced that, yes, he was pretty certain Tad and Kimberly had called it splitsville.

The immortalized couple, the subject of Scanlin's lyrical musings on “Tad Loves Kimberly James,” had revealed their amour via spray-painted trash cans in select East Bay locales. Apparently, however, the mismatched pair's future wasn't written in the stars; it's a lyrical topic that's no stranger to the group, then or now.

On *Out of Sight* (Self-Starter Foundation), everywhere love goes awry, there's always a chance to fix it, celebrate it, or otherwise bask in its brilliance. At the Bottom of the Hill the Slacks did all of the above, always emphasizing that old subjects never really go away, they just get reexamined.

In an 11-song set that largely featured songs from *Out of Sight*, the Slacks led with “The Look,” the group's shoulda-been hit from *One Word*. It's arguably the most sentimental track on that album, and a rocker to boot. It's also the type of song that defines a set, much as it did this night. A shameless send-up of manufactured emotions most likely to

yank your chain, “The Look” says that it's perfectly OK to follow your heart-strings, and it does so without sacrificing one bit of that rock 'n' roll punch. That's also the message conveyed on *Out of Sight* and a theme the band held fast to during their set.

With the addition of Murray and Modie, neither of whom played on the latest album, the Slacks have found their meatiest musical combination yet. Modie's guitar playing suits Scanlin's own six-string work well, and Modie pulls some double duty on keyboard, as he did on “Folding Chair” and “Bury Me in the Blue Sea,” both from *Out of Sight*.

Besides “Look,” the other songs the Slacks included from the *One Word* era were “Lying in Bed” and “Self-Conscious Spiel.” The latter tune is part jab, part parody, and part self-deprecation and is characterized by Scanlin's sneering line, “We have so much cred, you know it's all I can do to get out of bed.” But when they plugged it in the

second slot of their set, gone was Scanlin's cynical delivery of that line, replaced instead with a more genteel vocal phrasing. The inflection may have been lost on some in the crowd, but in light of the kinder, gentler tone of *Out of Sight*, it shouldn't have come as much of a surprise.

So while an intertwined and engaged couple (presumably not Tad and Kimberly) swayed to the tunes at the back of the crowd, some people near the stage pogoed to the bursts of bristling energy; it seemed the Slacks have different effects on different folks. But as they reached the second-to-last song of their set, it was clear what was occupying the Slacks' minds. The high-energy “Joan of Arc,” on which Scanlin imagines, “You could be my Joan of Arc / And I could be your Bonaparte,” was followed by the set-closing title track from *Out of Sight*. It's a song that not only celebrates a rockin' music community but also captures the high points of love. *Action-slacks play with Blue Sky Roadster, the Chantigs, and Ashley Stove Sat/7, Paradise Lounge, S.F. (415) 861-6906.*

(Todd Peterson)



Love hurts ... but the Actionslacks — from left, Marty Kelly, Doug Modie, Tim Scanlin, and Ross Murray — are getting over it.

Pinq

Quiet Games for Hot Weather (self-released)

Why did this band name itself Pinq? Is it because the members identify with that whiny guy in *Reservoir Dogs* who gets stuck with an uncool color moniker? Consider this lyric from the cheerless “Drinking Song” as evidence: “You're only angry because you're losing.” Only the shortchanged Mr. Pinks of the world can offer such insight. Or could it be that they feel their sprawling rock-scapes resemble Pink Floyd's “Wish You Were Here”? Pinq's album will give you that “space-cadet glow,” but it doesn't have those endless drives through arid sonic territory. Instead it soars over monuments of blasting distortion with lovely harmonic phrases that keep your lids from closing. And the album isn't all slow build to nova-bursting intensity; there are also the heavy rhythms and addictive melodies necessary to create traditional rock songs.

On “L.M.O.E.,” which stands for Last Man on Earth, singer-guitarist Tim Mitchell's ample tenor range puts a pretty twist of dignity into the whole business of pleading with your girlfriend not to dump your brooding emo ass. Normally it's a diss when someone begins with “If you were the last man on earth.” But thanks to the impressively catchy “Some Somewhere Now,” the piercing instrumental part on “Careful Not to Mention the Obvious,” and basically every track on this gorgeous recording that mixes in backward loops and dramatic keyboard flourishes, we can say that if Pinq were the last band on earth, the planet would definitely still rock. (Deborah Giattina)

Various artists

Riddim Please: Dubs and Instrumentals (Positive Sound Massive)

San Francisco's Positive Sound Massive seems a throwback, making basic dub the old-fashioned way, gathering in the players and letting the tapes run. Among those who have stepped through: Ras Michael, Ras Kiddus, and Rocker T. On *Riddim Please* the massive gathers up versions of singles it has cut over the last decade for a pleasing set repping a wide range of riddims.

“Riddim Rider Dub” drops the “Bam Bam” melody over sampled kicks and piano, with live drums driving the groove forward. “Streets Dub” places hyperactive scratches over a hard steppers riddim. “Hollywood Dub” is a winsome take on Sly and Robbie's bhagamuffin, while “Lover's Dub” vibes on Gussie Clarke-era dancehall. Ras Michael's “No Bow Dub” is all big snares and wailing synths. For minor chords and nyabinghi drums, check the pick of the bunch, “Minor Ex,” in which the massive adds a hypnotic drum track to what sound like cleverly recut samples from “Satta.” The set may be too diverse to hold together as a proper album, and some of the tracks seem unfinished, especially where effects are concerned. But on the strength of last year's *Mi Selecta* compilation and the standout tracks here, Positive Sound Massive is definitely a local crew to watch. (Jeff Chang)

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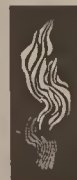
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liner notes

by lynn rapoport

Shelf life

I had it in for Bill Callahan from the start. I don't know why. There's nothing wrong with four-tracks, with solitary music-making. There's not even that much wrong with circles of quietly knowing fans, at least nothing that can be pinned on the object of their admiration. And there's certainly nothing unusual about self-absorption on the part of singer-songwriters. Some people just disguise it better.

My housemate put a poster promoting Smog's *Knock Knock* on her door a few years ago, the one of Callahan in traction in a hospital bed as if some nasty twist of fate had laid him low. For too long, considering my age, I ritualistically stuck my tongue out at him every morning on my way to the bathroom. Even in bandages, he looked so much more smug than smog to me. I looked at his quasi-beat-up face and wondered what had really, honestly gone so wrong in his life to make him sing about emotional wreckage in that pale low-key monotone.

I saw him on a bill with the Spinanes once, circa *Burning Kingdom*, I think. All I remember is Rebecca Gates wandering around onstage in a dress circa prom 1955 and an expanse of toilet paper straggling behind her the entire set, while I stood there wondering why I was the kind of person who would walk away from a conversation rather

than have to tell an acquaintance that his fly was undone. There's a point at which shyness turns to inhumanity. I seemed to be among my own kind.

Luckily I'm probably the only listener out there who would think to associate Callahan with someone else's mishap in a nasty barroom toilet, just because he happened to be there, ignoring the audience, singing about his own problems. Worse still is that I was influenced all along by the news that he was going out with lovely Chan Marshall. I would never win her heart, but I couldn't stand the thought of him leafing through her songbook, showing her how to hold her guitar. When she did a cover of his "Bathysphere," I swore off *Wild Love*.

Other, more balanced individuals, such as my housemate, found it possible to cherish both Smog and Cat Power, to see them not as polar superforces battling for dominion over the earth but as solo projects that could survive, flourish, put out albums, go on tour. What was my problem? And why did I own a copy of *Wild Love*, anyway?

I didn't think about it until recently, when, listening to *Neath the Pike Tree*, I looked up and realized that I had half of Smog's full-lengths sitting on my shelf. A couple of them were still lonely and unlistened to; the rest I'd been playing with newfound devotion. I like the instrumentation on the later albums, the conversational rhythms, the

sparseness that leaves Callahan out in the open, talking things out in public, something I don't mind anymore.

In my own defense, I still find *Sewn to the Sky* pretty much unlistenable. I can't take the noise and the noodling. But I'm coming round to *Burning Kingdom*. Which is to say, I've become feverishly interested in lying in bed all day listening to it. I can hear "Bathysphere" without listening for Chan Marshall's intonations. And I've been hanging on to *Neath the Pike Tree*'s "Orion Obscured by Stars" and "A Jar of Sand" for weeks as if the outcome of each day depended on it, and the latter is a song — now gentled, Callahan's voice brought to the surface — from 1990, back when he was Bill Smog and taped it for *Sewn to the Sky*. I can listen to the older version now, but only out of love for the newer one.

They were just sitting on a shelf, waiting for someone to force me to go back, shut up, and listen to *Knock Knock*, to the changes at the beginning of "Hit the Ground Running," to "Cold Blooded Old Times," where he sings about "the type of memories that turn your bones to glass."

Maybe I was collecting them because I knew I'd come around. Or maybe this music just suits my own present mood of creepy introspection, my own problems with love. I wonder how many other albums are sitting around unnoticed, just waiting for me to crumble. ❖

got it bad

by jeff chang

Pure madness

Mad Professor's 25-year career as dubmaster and remixologist is still on the rise. The London-raised Guyanese twiddler dubbed into the digital '80s, showcased black Brit reggae talent like Macka B, Pato Banton, and Sandra Cross on his Ariwa label, and still keeps the venerable Lee "Scratch" Perry fresh for the electronic crowd. He has remixed Sade, Beth Orton, Perry Farrell, Rancid, and the Beastie Boys. *No Protection*, his 1995 remix of Massive Attack's *Protection*, has entered the pantheon of classic dub albums. And his new *Trix in the Mix* series (part one is due later this spring domestically on Ariwa/Beatville) could be just as essential, demonstrating the form's flexibility in classic dancehall versions, bassbin-rattling steppers, even 2 step— and jungle-tinged dub. He will play at San Francisco's Dub Mission Sun/15 at the Elbo Room.

Bay Guardian: When you set up the Ariwa studio in 1979, what were you trying to do with the sound?

Mad Professor: At that point everything was real drummers and real acoustics. It cost a lot of money to get the mics and all the equipment. Same way with the effects: if you wanted something as simple as an echo delay, you really and truly didn't have much choice other than you build one yourself. I built my own mixing desk, the

phasers, and the reverb. It was uniquely Ariwa.

BG: When did you move away from working with live musicians?

MP: Not until '84. I got digital delays, drum machines. And the style of music we made changed subsequently, due to the equipment being different. Probably [Sandra Cross's] "Country Living" marked that change. At the time everyone was saying you can't really make reggae using a drum machine. But most nearly everything we've done from late '84 was drum machines. I was so much against the grain that I wasn't bothered whether or not people liked my records.

BG: Did you think that you were respected better outside of England?

MP: Probably outside London. It was just London really where people wanted to hear more of the Jamaican stuff. And we weren't trying to pretend to be Jamaican music. It was meant to be unashamed British music.

BG: When did you feel like you broke through?

MP: 1985 was clearly the change for us. The *Dub Me Crazy* series always sold well. John Peel started to play *Part 2*, and Jah Shaka started to play a lot of the stuff. But we started to get some hits, we had [Black Steel's] "Grooving in Love," we had "Country Living," Lorna Gee's "Got to Find a Way." They all made it to the top of the reggae charts in England. We

found it easy to establish folks like Macka B, Pato Banton. And we had some lovers' rock hits with people like Kofi and Vi-Tality that even touched the pop charts.

BG: One could say that the '80s were the peak of the British reggae market.

MP: You had people like Smiley Culture and Tippa Irie. Their records reflected that they were proud to be black and British. After that, it went back to what it was before, where people were imitating Jamaican records.

BG: Does it concern you that there are not as many black British acts doing new-dub or reggae as there may be white acts?

MP: No, it doesn't concern me. I wish, in a sense, that there was more black people making original music and experimenting more, period. I think too many people follow the crowd, and it's a shame. Especially if you're based in England, there's loads of influences you can pick up on.

BG: You really vibed with the jungle kids.

MP: Yeah! We did loads and loads of jungle, and we ended up with three very good albums. Same thing with U.K. garage; we're getting ready to experiment a lot more with that and tie it in with dub. I love people who are experimenting. You keep moving, that's the great thing. If I'm gonna do the same thing, I might as well stop, you know? ❖

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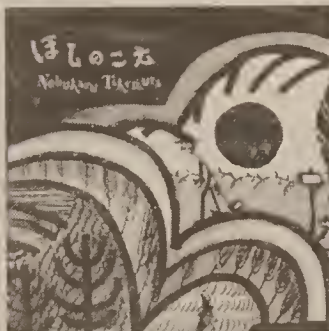
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Nobukazu Takemura

Hoshi No Koe (Thrill Jockey)

Sign (Thrill Jockey)

Slippery vocoderisms and farting samplers, small sighs and furtive chuckles, kiddie organs and skippy blips — it's all just part of having more fun in the post-hip-hop world with Nobukazu Takemura. If last year's *Scope* was drumless hip-hop and byte-fragged techno, truly a lowbrow high-concept, this year's double-barreled output finds him taking the idea to the other extreme: turning *Scope*'s daunting data banks of ice-cold sound shards and ever expanding wormholes toward the grace and heat of childlike wonder.

Hoshi No Koe's opener, "One Day," recounts a morning at the beach, complete with chirpy seagulls and splashing waves and a meandering melody playing the role of carousel-gone-niad, or perhaps seashell-on-ecstasy. Then the album opens into the warm organ textures and ziggy drum programming of the beautiful "Anemometer." By the time he brings back his old tic-addled bits to "Honey Comb," they sound less like a HAL-engineered doomsday than a mere Slurpee machine on the fritz. Moving back and forth over the rest of the album between playroom antics and malfunctioning robotics, Takemura's painstakingly detailed compositions evoke a kid genius raiding the toy box, gleefully mixing and matching the playthings' lopped-off limbs.

If that sounds too intimidating — and it's really not — you could try the four-track album *Sign* (due in May), a collaboration with Tortoise-istas past and present, including Bundy Brown, John McEntire, Doug McCombs, and Casey Rice. "Souvenir in Chicago" is a 35-minute epic in which Takemura takes his microscopic laser scalpel to Tortoise's storm of feedback and drums. Think "Djed" in a million tiny pieces on the floor. On "Meteor (long version)," Takemura's cutups and melodic wanderings are given shift foundations of Brazilian backbeats, stuttering kicks, and clipped hand claps to play against. The result, as Takemura seems to be getting us to expect, is relentlessly eccentric and brilliantly original. (Jeff Chang)

The Ashley Stove

All Summer Long (Merge)

By the time many of us emerge, dazed and confused, from the trials and tribulations of adolescence, we're too distraught to remember that there were — believe it or not — a few good times hidden amid high school's miseries and melodramas. Those shining moments are often buried beneath memories of fumbled first times and humiliating faux pas, however, so we rarely dig them up. Which is why the Ashley Stove are so refreshing. On *All Summer Long*, with its shimmering Beach Boys bounce, Chapel Hill's premier power poppers forget adolescent doom and gloom and gleefully recount only the most exciting moments of teen existence.

The band sound absolutely giddy as careening choruses, hand claps, and keyboards evoke butterfly-filled stomachs and first loves. On the album's sock-hop highlight, "A Secret Secret," Ben Barwick and company turn the confession of a crush into one of the catchiest guitar-driven pop songs since Weezer's "Buddy Holly." "I'm coming in my car / I'll drive it to where you

are!" Bai wick joyously sings as the band bound — windows down, radio up — through three minutes of pure summer-pop perfection.

"A Secret Secret" may be the best song on *All Summer Long*, but each of these 10 surf 'n' turf tracks is nothing less than a carefree ode to pubescent excitement. So while the Ashley Stove's fructose-coated adolescence occasionally sounds a little too *Leave It to Beaver* — there's not a single moment of the self-consciousness that marks and mars teen life — that's what ultimately makes the album so utterly sublime. It's refreshing to hear a band so unabashedly evoke the teenage experience we all wish we had. Sweet-sixteen dreams are made of these. *The Ashley Stove* play Sat/7, *Paradise Lounge*, 308 11th St., S.F. (415) 861-6906. (Jimmy Draper)

Scott Rosenberg

V: Solo Improvisations (Umbrella)

Anthony Braxton— Scott Rosenberg

Compositions/Improvisations 2000 (Barely Audible)

Scott Rosenberg's music lessons obviously didn't include table manners. For nearly 45 minutes on *V* he ignores everything mom and Miss Manners taught us. He slurps his soup, blows bubbles in his cocoa, sucks the milk shake dry, tortures the cat, and revels in his flatulence. Oh, my mistake; that's just Rosenberg playing his contrabass clarinet, flute, and soprano saxophone. With such titles as "wrrrtkk," "frhnnzzpphh," and "qkndrgrdn (for Glenn Spearman)," these 21 brief solos comprise an exhaustive compendium of human and mechanical sounds: smooches, farts, moans, sighs, roars, rumbles, honks, knznks, ghls, and lyllys. The degree to which you accept it all as music will have a lot to do with your attitude toward Roscoe Mitchell, Anthony Braxton, and what Alvin Curran describes in his liner notes as "inexplicable stuff ... like razor clams caught in Pluggo comb filter."

Speaking of Braxton, he joins the Bay Area-to-Chicago transplant for eight duets on *Compositions/Improvisations*. Ranging from a minute and a half to more than 17 minutes in duration, these pieces rely less on the drastically extended techniques of *V*. Grunts, gasps, and frirripps do occasionally interrupt recognizable melodic lines and rough up beautiful reed tones. But these lucid musical helices offer plenty of sweet, almost pastoral (albeit unconventional) harmony, as Braxton (saxophones, flute, clarinets) and Rosenberg (saxes and contrabass clarinet) dance to the untethered rhythms of their imaginations. *Scott Rosenberg performs solo and with Skronket West* Sat/7, *New Langton Arts*, 1246 Folsom, S.F. (415) 626-5416. *The Rosenberg Quartet Plus One* plays with Sweden's Biggie Vinkloe Quartet Sun/15, Tuva, 3192 Adeline, Berk. (510) 649-8744. (Derk Richardson)

The Soft Boys

Underwater Moonlight (Matador)

In terms of commercial viability, the third time probably won't be the charm for the Soft Boys' 1980 masterwork. The album was a giddy, forward-looking throwback when it was originally released at the height of new wave, and an anachronism when it was rereleased in 1992 (by Ryko) with eight bonus tracks. *Underwater Moonlight* proudly copped psychedelic musical ideas and psychotic lyrical derangement from early Pink Floyd and pushed a garage-band aesthetic past punk's brutal minimalism, with surrealistic imagery, Beach Boys-like harmonies, and lots of jagged guitar noise. Following a 1977 EP, *Give It to the Soft Boys*, and the 1979 LP *A Can of Bees*, *Underwater Moonlight* was the band's definitive album statement. Prolific songwriter and lead singer Robyn Hitchcock, guitarist-vocalist Kimberley Rew, bassist Matthew Seligman, and drummer Morris

Windsor deliciously melded the influences of Syd Barrett, Steeleye Span, the Beatles, and Captain Beefheart. (Rew, who went on to form Katrina and the Waves, made sure his beloved Kinks were not forgotten either.)

This edition of *Underwater Moonlight* provides one additional album outtake (the Crystals-meet-the-Stones gem "He's a Reptile") and a second disc with 17 lo-fi tracks from 1979–1980 rehearsal tapes, most of which needn't be heard by nonfanatics. But then, even if the Soft Boys did make R.E.M. and Yo La Tengo possible (as per David Fricke's new liner notes), it was and always will be only the cultists (including those who picked up on Hitchcock's eccentrically brilliant career) who appreciate this weird shining moment of pop. *The Soft Boys and the Young Fresh Fellows* perform Sat/7, 8 p.m., *Fillmore*, 1805 Geary, S.F. \$20. (415) 346-6000. (Richardson)

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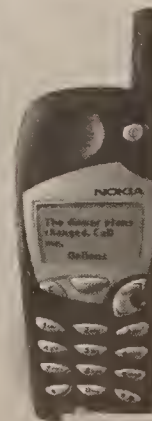
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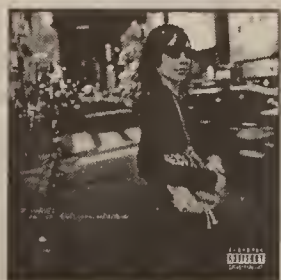
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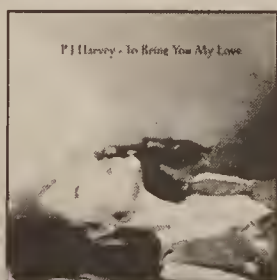
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a&e full circle
by jeff chang

Mix up, mix up

There he was, a white Southerner with a guitar, the lead guitarist for the famed Muscle Shoals studio band, one of the premier players in the 50 states. And Wayne Perkins was baffled; he couldn't find The One. The Wailers' sinuous reggae had him flabbergasted. Something essential was being lost in the translation. The story behind one of the best reggae albums of all time is in how that gap was finally bridged, in how they fixed the mix.

When Bob Marley delivered the rough master tapes to the Island Records offices in London in the dead winter of 1972, a lot was riding on the mix. Just months earlier the Wailers had been stranded in Babylon, abandoned by their manager after a tour failed to materialize. Island Records head Chris Blackwell bailed them out by signing them and advancing £4,000 to cut reggae's first true album. Bunny Wailer, Peter Tosh, and Marley quickly returned home to finish *Catch a Fire* in a burst of inspiration. Listening to the masters in London, Blackwell felt that the record needed overdubs to make it palatable to white rock audiences. Enter Wayne Perkins.

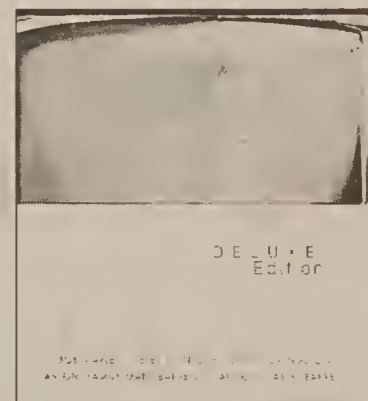
The track was "Concrete Jungle," with its disorienting opening, Robbie Shakespeare's bass-line-by-inference, the alternately drifting and attacking vocals. Perkins was drowning in a rip-tide of riddims. The point, of course, of a riptide is to swim with it, then come around it. Suddenly he had it, and the glorious notes were flowing. As the song swelled to the break, he cut loose with a bluesy torrent, culminating in a ringing, sustained note. Blackwell and engineer Tony Platt hit the echo, and the note fed back, soaring up two octaves. "It gave me goose bumps; it was one of those magical moments," Perkins says in a Rhino video documentary. Marley bounded out of the booth, Perkins says, "trying to cram this spliff this long down my throat, jumping up and down." He shakes his head, "I had no idea what he was saying."

Catch a Fire, now reissued in a deluxe edition that includes both the original Jamaican and final overdubbed mixes, and the subject of Jeremy Marre's *Classic Albums: Catch a Fire* documentary, transformed rock and reggae history. That 1977's *Exodus* (also due for a deluxe edition this summer) could edge out *Kind of Blue* and *Are U Experienced?* as *Time*'s pick for the best album of the 20th century illustrates the impact of the record. But, at the beginning, *Catch a Fire* was just a product of a sometimes giddy, sometimes halting dialogue between third-world roots and first-world pop.

Imagine the dreams bound up in the project. To Marley's boyhood pal Bunny Wailer, the band was on a mission to bring the message of Jamaican sufferers to the world. "It was a total discipline and responsibility that we knew we had. We couldn't stop or turn back under no circumstances," he said. Blackwell, the wealthy descendant of Jamaican rum traders, was beginning to have success in the proper rock market and knew he might be on a fool's mission. But, emboldened by the success of roots rebel flick *The Harder They Come* and embittered by Jimmy Cliff's EMI deal, he was eager to see how far an authentic Jamaican sound could be taken. Blackwell pushed for fancy album packaging, heavy touring with rock and funk bands, and even more overdubs by keyboardist Rabbit Bundrick.

The formula wasn't exactly an overnight success. A year after its April 13, 1973, release, the album had sold only 14,000 copies. Egos were bruised as Blackwell pushed Marley into the spotlight, a fate sealed as the media firestorm over the follow-up, *Burnin'*, began. Tosh split angrily, taking his final exit when Blackwell refused to buy his solo album. Bunny Wailer quietly drifted away from the camp. Even as Jamaican artists and producers were rethinking their game, yardies were openly wondering if the Wailers had sold out. Biographer Timothy White recounts that when Marley moved uptown to Hope Road the angry locals from Rema demanded he return to the ghetto to "explain himself."

If the final mixes of "Concrete Jungle" or "Baby We've Got a Date" fulfilled the promise of the crossover, "Stir It Up" symbolizes the peril. When the Wailers standard was slowed from rocksteady to its now-famous one-drop version, guitarist Tosh and bassist Aston "Family Man" Barrett filled the new space with riffs that take their leisurely, satisfying time to get where they need to go. The original mix is therefore a revelation — uncrowded, innocent, and light — while the final mix feels a bit heavy, even druggy. Even Blackwell admits he now prefers the raw mix. "But at the time we were really trying to change a perception and reach a market," he says. They did, and the world reverberates with the sound of it. ❖



That cop isn't parked across from the Bar
at closing time to bust skateboarders



Be smart. Use a Designated Driver
and get home safe.



Granted, you'll probably get busted for
violating a noise ordinance once you get home.



* DON'T DRINK N' DRIVE, DUMMY

Calendar

critics'
choices,
listings,
and more

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April 4 Wednesday

Jukebox hero Best known as the feather boa-wearing sideman for the horrible Tin Machine, **Reeves Gabrels** has had an uneven if interesting career. He's largely responsible for Bowie's techno-electro phase, has recently hired himself out to the Cure, Natalie Imbruglia, and the Rolling Stones, and is set to hit the studio for Robert Smith's solo album. Interestingly, while the Bic-flickers of the world have long been singing the virtues of Steve Vai and Joe Satriani, it's Gabrels who has quietly worked his way to the top of the heap. Bending rules and smashing convention with commercial fearlessness, Gabrels is the eggheaded musician's choice for guitar god. His latest solo disc, *Ulysses* (Della Notte), continues his unique blending of the bleeps and glitches of technology with straight-up rock muscle and has contributions from Dave Grohl, Frank Black, Smith, and the Thin White Duke himself. On the road now, his power trio looks to recount Crazy Horse, Robert Fripp, and Band of Gypsies all hooked up to Hal 2000. 7:30 p.m., *Pound-SF*, 100 Cargo, S.F. \$10. (415) 826-5009. (John O'Neill)

April 5 Thursday

Deer diary One of San Francisco's best-kept musical secrets, **Deerhoof** takes the stage on both sides of the bay this week. The fabulous local outfit combines moody melodies and dirgey, guitar-fueled backdrops, creating ethereal indie rock lullabies that slowly melt into various states of borderline sonic chaos that would make experimental guitar guru Thurston Moore proud. High above the music float the lilting tones of vocalist Satomi, whose quiet but insistent repetitions of single words, short phrases, and unusual sounds lure listeners into her own hidden dreamworld. Tonight Deerhoof plays with the Get Go, the Scallions, and the Selby Tigers; Friday it shares the bill with Dilute, Total Shutdown, and the Scallions. 9 p.m., *Stork Club*, 2330 Telegraph, Oakl. \$6. (510) 444-6174. (Also Fri/6, 9:30 p.m., *Edinburgh Castle*, 950 Geary, S.F. \$5. 415-885-4074.) (Sabrina Crawford)

Nordic track Sweden harbors one of the more exciting techno communities in existence right now. While Berlin fuses Detroit's atonal melodies to a harder industrial grind, and Rotterdam speeds things up to a schizophrenic 300 bpm, Stockholm prefers to concentrate on bass-heavy drum loops and layered percussion, making for a more streamlined, tribal sound. Two of the city's premier producers provide their DJ skills at **Sessions** for a night of bangin' dance music.

8 days a week

April 4-11, 2001

Joel Mull brings a full-on tribal techno assault to the tables, while Cari Lekebusch keeps things fast and hard but with a little more of an electro (and even slight house) flavor. San Francisco locals Jerry Bonham, Ellen Ferrato, and others also represent with trance and house sets. 6 p.m., *Ten 15 Folsom*, 1015 Folsom, S.F. \$3-\$10. (415) 431-1200, www.harmonyproductions.com/sessions. (Joe Salas)

Musical odyssey Only a handful of avant-garde music groups, including the Art Ensemble of Chicago, England's AMM, and the Bay Area's Rova Saxophone Quartet, have established themselves as institutions on the post-jazz edge of composition and improvisation. Rova's strategy for longevity includes the sorts of collaborations and commissions in **Rovaté 2001**. The

"new millennium" edition of the annual event features four world premieres. Rova plays Larry Och's "Certain Space" and an untitled new work by keyboardist Graham Connah; guitarist John Schott's Improv All-Stars debuts a piece based on Rova's musical texts and tactics; and trumpeter Wadada Leo Smith has rewritten his epic quartet piece "The M'ad Din" — dedicated to Malian Sufi educator Cerno Bokar Saalif Taal — for the 13-piece Orkestrova, featuring the Rova horns, guitarist Fred Frith, cellist Joan Jeanrenaud, and others. *Through Fri/6*, 8 p.m., *Yerba Buena Center for the Arts*, 701 Mission, S.F. \$16-\$20. (415) 978-2787. (Derk Richardson)

On target Gay culture just might be the only minority to spawn

its own counter-counterculture, with support groups like the Regular Guys, a haven for gay men who prefer masculinity and baseball over interior design and disco. Decidedly more alarming is the proliferation of conversion therapists and "ex-gay" conventions. Living in San Francisco's bubble of social tolerance, it's easy to dismiss the conversionists as deluded fools (or simply not to think about them at all). David Schmader, however, is not afraid to delve into this dark underworld. With his solo comedy, **Straight**, Schmader uses monologues and funny stories to reveal what he learned by researching the other side. Don't expect easy laughs alone (though there will certainly be plenty): Schmader intends to not only shed a humanist light on the "enemy" but also cast a critical eye at his own, sometimes just as fundamental, gay community. *Through Sun/15*, *Thurs.-Sat.*, 8 p.m.; *Sun.*, 7 p.m., *Theatre Rhinoceros*, 2926 16th St., S.F. \$16. (415) 861-5079. (Salas)

Full house When Staple — the incredible Saturday-night house party at Rawhide — shut down late last year, House Nation lost one of its most prized provinces and left many a disco heart despondent and with nowhere to go. But promoter-DJs Fil Latorre and Inhuman didn't relocate to Mars; they've just been hibernating for a while. Tonight, along with David Javate, they return with **Optimal**, a monthly event that stands by the same Staple principles: bring in the best talent and fuck all the extraneous clubland bullshit. Come down for a taste of Ken Ishii, one of Japan's most prolific techno producers and DJs, plus the S.F. crew: Markie (Wicked) and the three above-mentioned Optimal guys. This event promises to do your head in. 10 p.m.-2 a.m., *Sno Drift*, 1830 Third St., S.F. \$10-\$12. (415) 821-1514, www.optimalsf.com. (Amanda Nowinski)

April 6 Friday

Sk8 or die Any true skater in the Bay Area is familiar with **Real Skateboards**. The company started off 10 years ago in San Francisco and has been providing the scene with boards, clothing, and hardcore skate videos — none of that fake ESPN shit — ever since. Tonight at Slim's it's premiering its newest video, which has been in the works for two years. Filmed by Dan Wolfe and Gabe Morford, the film follows pro skaters such as Cairo Foster, Mark Gonzales, and Damien Bravo on their tours of cities around the country. The event also features special guests and music by skater (and Real cofounder) Tommy Guerrero, as well as other DJs. Don't be a poseur: check it out. P.S. No bladders allowed. 9 p.m., *Slim's*, 333 11th St., S.F. Call for free tickets. (415) 468-7045. (Sarah Han)



Straight and narrow: David Schmader investigates the world of gay conversionists in his solo show *Straight*. See Thurs/5.



You should be dancing: The cast of *Saturday Night Fever* — *The Musical* gives in to disco fever. See Tues/10.

April 7 Saturday

D'oh She's one of the biggest stars on television, having portrayed an internationally popular character on an insanely popular show since 1987. Yet most folks wouldn't recognize **Nancy Cartwright**, even if she walked right up and introduced herself ... unless, of course, she spoke in the voice she's become famous for: Bart Simpson's. (She also does, among others, Nelson "Haw-Haw!" Muntz and Ralph "Sleep! That's where I'm a Viking!" Wiggum). The voice-over veteran comes to town with her new autobiography, *My Life as a 10-Year-Old Boy*, which offers up a chronicle of her career so far and a backstage peek at TV's most consistently hilarious show. 1-3 p.m.; *Borders Books and Music*, 400 Post, S.F. Free, (415) 399-1633. (Also Sun/8, 1-3 p.m., *Borders Books and Music*, 120 Crescent Drive, Pleasant Hill. Free. 925-686-4835.) (Cheryl Eddy)

Deep roots The original **Congos** formed in 1977, marrying Cedric Myton's shimmering falsetto and Watty Burnett's seductive baritone and creative sampling techniques. With a core of roots and dub classics penned by Myton and his wife, Yvonne ("Thief in the Vineyard," "Congoman," "Children Crying," and "Ark of the Covenant"), the Congos and former member Ashanti Roy began to share their vision of mental and spiritual repatriation with the world. More than 20 years later, their first album, *Heart of the Congos* (produced by Lee "Scratch" Perry), was revived on the Blood and Fire label. The Congos open for Jamaican-born California resident and dancehall giant Eek-A-Mouse, who brings his cowboy-inspired brand of kinky reggae to

the Maritime Hall tonight. 8 p.m., 450 Harrison, S.F. \$15-\$18. (415) 974-0634. (Shelah Moody)

April 8 Sunday

Great unknown Call it Improvisation 101 or spontaneous composition; the unique phenomenon otherwise known as **AMM** will likely be the most exquisite extended unfolding of extemporaneous musical ideas you've ever heard. The roots of the current transcendent trio reach back to 1965, when

guitarist Keith Rowe, drummer Eddie Prevost, and saxophonist Lou Gare formalized their artistic alliance in London. Subsequent members included Lawrence Sheaff, Cornelius Cardew, Christian Wolff, and others, all joining in the pursuit of something beyond even free jazz (and paralleling the radical nonidiomatic work of Evan Parker, John Stephens, and Derek Bailey). Since 1980 AMM has been Rowe, Prevost, and pianist John Tilbury, starting each concert from scratch and following the often ethereal music wherever it takes them — and us. 8 p.m., *Mills College, Concert Hall*, 5000 MacArthur, Oakl. \$5-\$10. (510) 430-2296. (Richardson)

Black Sunday Frolic with the wicked tonight at the Covered Wagon Saloon, where an unholy crew of bands promises a hellish night of rock 'n' roll devastation. Straight to Space, Impaled, and Goatwhore drag you into the dark pits of metaldom where **Immolation** awaits, jaws wide open. Feel the filth and fury of the headliner's lethal alloy of "death, black, and doom" as you breathe the putrid wrath of the dispossessed in the air. These East Coast demons have a sound that is both sonically cacophonous and technically complex, with growling vocals and precise, multi-layered instrumentation that'll shake the devil outta you. 8 p.m., *Covered Wagon Saloon*, 911 Folsom, S.F. \$10. (415) 974-1585. (Ali Neff)

April 9 Monday

Gun fu For true Chow Yun-fat fans, the serene, firearm-free *Crouching Tiger, Hidden Dragon* was rather disappointing (especially on top of that *Anna and the King* business). For a real display of Chow's talents, check out *The Killer*, screening today as part of the New PFA Theater's "Classics of the Chinese Cinemas" series. John Woo's 1989 Hong Kong masterpiece stars Chow as a world-weary hired gun who takes the proverbial one last job in order to care for his accidentally

blinded gal pal. Too bad there's a cop (Danny Lee, previously seen in the hilarious *Inframan* and *Mighty Peking Man*) and an entire gang of betrayal-prone bad dudes after him. Burning passions and gunpowder revelries ensue, culminating in a church shoot-out of religious proportions. 6 p.m., *New PFA Theater*, 2621 Durant, Berk. \$4-\$6. (510) 642-5249. (Patrick Macias)

April 10 Tuesday

Watch the hair In 1977, John Travolta's famous character Tony Manero proved to the world that he could boogie, spending the memorable portions of *Saturday Night Fever* workin' his foxy thing to the Bee Gees' now-ubiquitous soundtrack. The jive-talkin' pop culture epic is now *Saturday Night Fever* — *The Musical*, with Tony belting out "Stayin' Alive" and a cast of multitalented performers singing backup for an evening of drama, song, and, most important, nostalgia. The traveling production incorporates the Brooklyn toughness of the original movie into the spectacle of Broadway, and the results look to be as fun as a lit-up dance floor. *Through May 6. Previews Tues/10-Wed/11, 8 p.m. Opens Thurs/12, 8 p.m. Runs Tues.-Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun., 2 p.m., Orpheum Theatre*, 1192 Market, S.F. \$32-\$73. (415) 512-7770. (Neff)

Socket to me Since there's a shortage of electricity in California, why doesn't PG&E just round up all the Golden State bands for a little extra power generation? You could light up the Transamerica Pyramid with the wattage transmitted by the highly electrifying **Me First**. Denise Campanaro puts out enough sparky hooks on *Sorry Hangover*, their latest Sympathy for the Record Industry release, to juice the local foursome's supercharged punk pop. It's enough to shoot Kimo's power bill through the roof, right along with the punk kids bouncing under the club's low ceilings. The Chantigs, who run their engines on extra-refined sugar, riding waves of loopy psychedelic melody, also play tonight. The New Rochelles open. 9:30 p.m., *Kimo's*, 1351 Polk, S.F. \$5. (415) 885-4535. (Deborah Giattina)

April 11 Wednesday

True colors As painting materials became scarce in Fidel Castro's Cuba, artists like **Eduardo Roca** (Choco) turned to printmaking as an alternative means of developing dynamic color using a process dubbed *colografia*. An internationally acclaimed artist whose figurative works reflect the '70s artistic movement known as *nieva figuración*, Choco has taught workshops on his technique of *colografia* in Japan, at the Miro Foundation in Spain, in the United States, and all over the world. His work is on display with the *colografia* works of

Hot spot

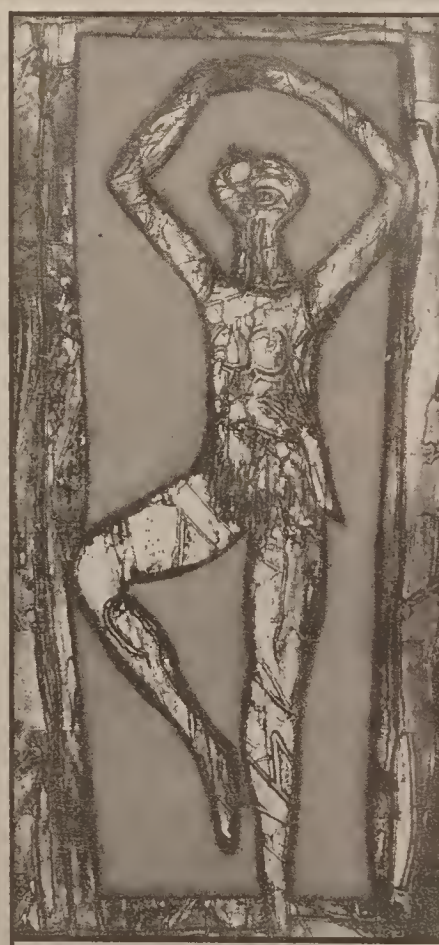
Not too many relationships, either personal, artistic, or business, can survive 30 years. ODC/San Francisco (formerly Oberlin Dance Company) has been thriving since 1971, even after founding directors Brenda Way, KT Nelson, and Kimi Okada picked up and headed west from Dhio in 1976. Together, Way, Nelson, and Okada created something larger than a dance company: an institution. And ODC is the kind of institution we could use more of, one that offers dancers close to full-time employment and is vibrant, politically savvy, financially surviving (even if barely so), and always changing. ODC's umbrella covers a theater where it presents its own works and plays host to other companies, a training program for choreographers, classes for dancers, and one of a minuscule number of modern dance schools for children. For the next three weeks, during **'ODC Dancing Downtown 2001 — 30th Anniversary Season,'** ODC puts the emphasis on its dance company. In addition to rep work, it's celebrating its 30th with five world premieres: *24 Exposures* and *Spectral Evidence*, by Way; *House of Cards* and *How to Track a Hurricane*, by Nelson; and *Scrapbook (Subject to Change)*, by Okada. April 4-22. *Opens Wed/4, gala 5:30 p.m., performance 8 p.m. Runs Wed.-Sat., 8 p.m. (also Sat/7, 2 p.m.; Wed/18, noon); Sun., 7 p.m. (also April 22, 2 p.m.); ODC/Verge benefit performance Fri/13, 8 p.m., Yerba Buena Center for the Arts Theater*, 700 Howard, S.F. Performances \$10-\$38, opening-night gala \$30-\$200, benefit \$30-\$85. (415) 978-ARTS. (Rita Felciano)



Enduring relationship: Company dancers Monique Strauss, Jenifer Golden, and Yukie Fujimoto help celebrate 30 years of ODC during "ODC Dancing Downtown 2001."

other artists as part of the touring exhibition "Cuban Styles 2001," proceeds from which benefit the San Francisco-based organization Breast Cancer Action. *Through Sat/28. Reception Wed/11, 6:30-9 p.m.; gallery hours Tues.-Sat., noon-4 p.m., SomArts*, 934 Brannan, S.F. Free. (510) 655-3576. (Mielikki Org)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F., CA 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Framed: Eduardo Roca's *colografia* prints are on display as part of "Cuban Styles 2001." See Wed/11.

sfbg.com

more

Search our entertainment listings 24 hours a day at sfbg.com/AandE.



music

Music listings are compiled by Moss Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 4

Rock/blues/hip-hop

Tom Armstrong, McAllisters Elbo Room. 10pm, \$7.
Blue Reptiles Blue Lamp. 9:30pm.
Boostamante Paradise Lounge. 8:30pm. With Kathi Goldmark in the upstairs lounge.
Crater Bruno's. 9 and 11pm, \$7.
Reeves Gabrels Pound-SF. 7:30pm. See 8 Days a Week, page 56.
goh, Dropseeds Hotel Utah. 8:30pm.
Michael McDermott Johnny Foley's. 9pm.
Network: Electric Boom Boom Room. 9:15pm, \$5.
Qm Attack, Muons Covered Wagon Saloon. 9pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Rosin Coven Venue 9. 8pm, \$10-15.
Selby Tigers, Fluke Starbucker, San Geronimo Bottom of the Hill. 9pm, \$6.
Tango No. 9 Bruno's. 8pm, \$7.
Abby Travis Cafe du Nord. 10pm, \$5.
Holcombe Waller, Mark Growden's Electric Piñata Great American Music Hall. 8pm, \$10.
Youth Gone Wild, No Regrets Kimo's. 9:30pm, \$5.

Bay Area

Totimoshi, Greenhouse Effect, Fire Sermon Stork Club. 9pm, \$5.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Hot Club of San Francisco alumni band Enrico's. 7pm.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/5, Sat/7.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/5, Sun/8-Tues/10.
Jacqui Naylor Plush Room. 8pm, \$20. Also Thurs/5-Fri/6.

Al Pacheco Jazz Band Skip's Tavern. 7pm.
Al Plank Trio Jazz at Pearl's. 9pm.
Saya Saito Butterfly. 10pm. With DJ Label.
Ricardo Scales Top of the Mark. 4pm. Also Thurs/5-Fri/6, Mon/9.
Tom Shaw Carta. 7pm.
30 Fingers Simple Pleasures Cafe. 8pm.
Chucho Valdés UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$18-30.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/5-Tues/10.

Bay Area

Broun Fellinis Jupiter. 8pm.
De Ploy Joy Freight and Salvage. 8pm, \$14.50-15.50.
Iguana Parts, Judy Hall 19 Broadway. 6:30pm.
Kosetsu Minami Yoshi's. 8 and 10pm, \$30.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guests Jonene and Juss Derek.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando, and a guest performance by the Rev. Steven Johnson Leyba.
Break An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, Charlotte the Baroness, and Hank the Guy with Records.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Bulletproof Soul Laszlo, 2526 Mission; 401-0810. 10pm-2am. With DJ Kevin.
Discover Ruby Skye. 9pm-3am. House music with residents.
Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with Jorge Terez and Louis.
Drag Butter. 8pm. With Frenchy Le Freak.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with residents Jahyzer and Coop D'Ville.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Indulgence Starlight Room. 7pm. With DJ Bruce.
JazzJungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.

Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.

Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.

Nessun Dorma HiFi. 10:01pm. House music.

Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Progress Liquid. 10pm-2am, \$3. DJ D and Thomas Trouble and residents spin techno and trance.

Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.

Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.

Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.

Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.

El Rio 7:30pm. Javier spins classic Latin music.

Séance Backflip. 9pm-2am, \$5. With rotating residents and guests Ean Golden and Paul Hemming.

Situation Glas Kat. 6-9pm. 80s music with DJ Dan.

Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with Jason Douglas, Leonard, and Lalo.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune, plus guests.

Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.

Soulvation Ruby Room. 10pm-2am. With DJ Kitty.

Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Chee-Hung Toh St. Patrick's Church, 756 Mission; 777-3211. Noon. The pianist performs Galuppi's Sonata in C Major and other works.

thursday 5

Rock/blues/hip-hop

Black Kali Ma, Drastic Measure Eagle Tavern, 398 12th St; 626-0880. 9pm.

Continued on page 63

Los Aterciopelados, Tijuana No!

Sat/7, Slim's

Eleven years ago in Bogotá, Colombia, Andrea Echeverri (the daughter of a nightclub singer specializing in tangos and boleros) and Hector Buitrago (leader of the hardcore band Pesitilencia) opened up one of Bogotá's only rock venues and formed the band Delia y los Aminoácidos (Delia and the Aminoacids). Both the club and Delia got left by the wayside long ago in favor of the Aterciopelados (roughly translated as "the velvety ones"). A modern feminist and a shameless tease, vocalist-guitarist-composer Echeverri contributes a grounding in bolero, vallenato, and llanero rhythms of the Colombian countryside, while bassist-composer Buitrago brings in a punk rock-induced, rebellious edge. The Aterciopelados soon became the first band to put their country on the mainstream rock en español map. Their latest album, *Gozo Poderoso* (BMG/U.S. Latin, 2001), offers a hodgepodge of styles, ranging from experimental electronica to more traditional folkloric and danceable Caribbean sounds to catchy rock ballads with just enough of an edge to keep the adrenaline pumping. Opening for Los Aterciopelados are Tijuana No!, the undisputed heavyweights of Tijuana's post-punk scene. The Tijuana merge Jello Biafra-style vocals and antics with a borderlands sensibility, producing a hardcore frenzy of political angst and physical release that, as it happens, was responsible for my second broken nose while slam dancing at one of their shows at a North Beach club a few years back. I'll be damned if that keeps me from jumping right back into the thick of the frenzy this time around. 9 p.m., 333 11th St., S.F. \$25. (415) 522-0333. (Camille T. Taiara)



PHOTO OF LOS ATERCIOPELADOS

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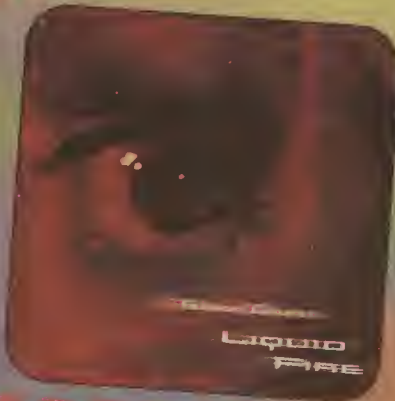
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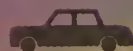
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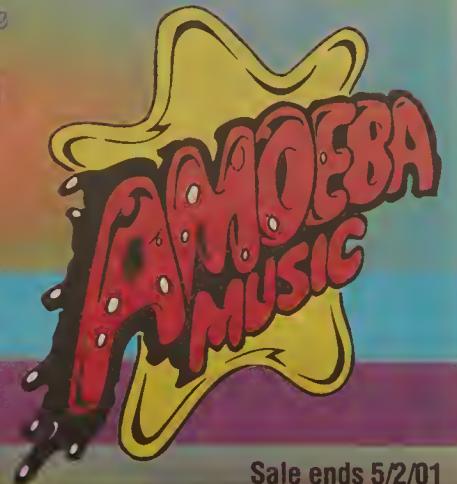
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a photographer but agreed to meet me at Oakland's Java House, a café on Lakeshore Avenue owned by Wiggins and managed by his wife, Michelle Lochin-Wiggins.

I drove over there on a rainy Saturday afternoon, hoping I'd remember what Rebellfront looked like. I did, sort of. When I spotted him rapping with a couple of guys, I recognized him not from his face but from his vibe. Later I would learn I wasn't the first to be affected this way. At the time — this may sound weird — I thought he looked like his music; he's got an ingenuousness about him, a guileless, studied calm that's usually reserved for newborn babies, Zen masters, and the truly gifted. Dressed in a caramel-hued, Superfly-style vintage leather coat, a dark turtle-neck sweater and pants, and a green, woolen cap pulled down to just above his eyes, he stood with the same crook in his posture as he did onstage, listening attentively to the fellas he was with. He turned to greet me, and there was no mistaking who he was.

Rebellfront turns out to be a man of few words; he's not guarded — just soft-spoken and shy. (When I asked Dwayne to describe his guitar player later, he said, "B'nai's one of those guys who's mostly quiet and listening, but the dude has plenty to say. He speaks through his instrument mostly, but when he gets to know you better, he'll talk." Laughing, he added, "Like he'll start saying shit to me sometimes and just keep going.")

We talked for some time, and only once was the guitarist elusive — when asked if B'nai Rebellfront was his given name. He responded by saying that his current last name was "adopted" when he started playing the guitar but was "a name that was given to me. By a friend." So did he want to tell me what the name on his birth certificate was? "No," he answered, smiling softly. "We'll just keep it at that."

He did tell me, however, that he's a cofounder of Oakland Africans, which he formed in 1997 with lead singer-bassist Vernon Hal (drummer Taz Robeson joined them later). These days Rebellfront's energies are focused on finishing up O.A.'s CD and Web site. The band is "building a foundation," he explained, while prepping to start gigging around the Bay Area and beyond (they've already played at East Bay venues La Peña Cultural Center and the now closed Geoffrey's Inner Circle). At the same time, he continues playing with Wiggins and Luther, writing songs, and working on a solo project, which he hopes to start recording this year.

Born in New York City in 1971, Rebellfront lived in the Bronx until he was 10, when he moved to Atlanta. It was his own decision to leave the Big Apple. "As a child, I didn't like it there," he said. "I didn't dig the vibe." He didn't elaborate, beyond saying, "A lot of my cousins were in

Continued on page 5

against the grain

What's in a name?

A whole lot if it happens to be B'nai Rebellfront.

By Sylvia W. Chan

Last December I was at Indigo in downtown Oakland (formerly the legendary Sweets Ballroom, renamed recently when it came under the loving care of Dwayne Wiggins) to check out Ledisi, Martin Luther, Wiggins, and the Oakland Africans (an act I hadn't heard of before). It was an off-night; my friend Sue was grumbling about a headache, I was tired, the other women in the joint looked finer than fine, and Sue and I were having extra-bad hair days. But troupers that we are, we settled into an upstairs booth, where we perched sipping sodas.

About two hours later I realized that every group besides Ledisi's Anibade had the same guitar player, a delicate, light-skinned kid who, with shoulders slumped and eyes downcast, hadn't taken a step toward the spotlight the entire evening. He just stood as if transfixed by the strings of his guitar, as if his soul had been transported by the sounds swirling around him. He'd shifted his sound effortlessly from band to band, completely absorbed in the music of each. With O.A. (which turned out to be a tight funk-rock outfit that brought back memories of Fishbone in the

Berkeley Square days), he delivered a bunch of burning solos, his seamlessly spiraling delivery evoking Hendrix's psychedelic style yet never aping it. Backing Wiggins, he played rhythm guitar the way it should be played, succinct and spare, with just the right chords to keep working the grooves. And behind Luther, he got nasty, strutting the funk like nobody's business. Even if you knew nothing about music, you could tell the guy was full of passion and soul. Who was he? I wondered. And how'd he get this good? After the show, I asked Martin Luther.

"Oh, that's B'nai," Luther answered. "B'nai Rebellfront. He's bad." I remembered that Rebellfront had been credited on Luther's album, *The Calling*. And I remembered thinking to myself, "Well, if that isn't the best name for a rock star."

A few months later I called up Rebellfront to arrange an interview. On the phone he was reserved, exactly the way Luther and Wiggins said he would be ("He doesn't like to talk about himself," Luther warned me, "but people need to know about how incredible he is"). Rebellfront hesitated when I asked if it was OK to bring

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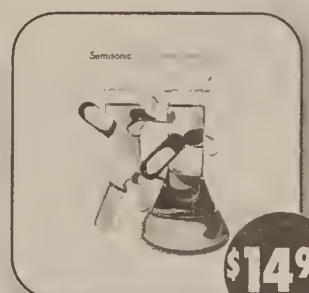


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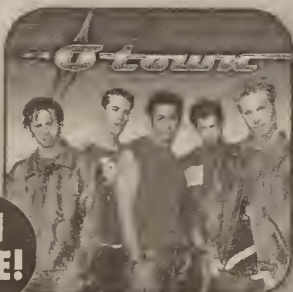
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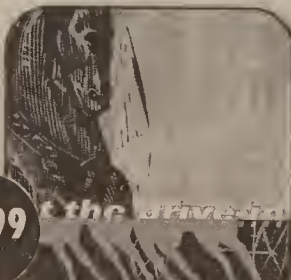
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B'nai

From page 3

Atlanta, so I went there by myself, and my mom came out later." Before taking up the guitar, he used to draw, but he eventually lost interest in the medium. "But music," he continued, "I always dug music." His mother, a soul and R&B singer with an extensive record collection, exposed her son to all sorts of sounds. And though Reblfront listened to everyone from "Yes to Van Halen to Queen to the Isley Brothers" and dug it all, one artist in particular spoke to him.

"Well, I guess, Hendrix," he answered slowly, when asked why he chose guitar as his instrument. "I just started feeling him out, what he did with the instrument, and how he used it. I could hear his sounds, certain frequencies he was tuned to, a certain sonic boom." He stopped, then asked hesitantly, "You know what I'm saying?" Yeah, I answered, noting that despite the hordes of people (most of whom I dated in college) who've practically tied me down to tell me why they love and understand Jimi better than anyone else in the universe, Reblfront's affinity for the left-handed legend seemed different — as if Hendrix helped him understand he could say something far deeper with music than with words, as if he found another language in Jimi's guitar. When he told me he didn't start playing the guitar until he was 18, I was utterly amazed. He must've been good at it right away, I said — a natural. "I wouldn't say that," Reblfront said, laughing. "I had to work at it. I'm still working at it."

Reblfront came to California after graduating from high school in Atlanta. "I'd always wanted to do music, and I'd never been to California," he said. Within a year he started gigging with now defunct funk-rock bands Colorbox and Lunch with God at venues such as the Paradise Lounge. In 1994 he toured Europe with singer (and former lead vocalist for Prince's New Power Generation) Rosie Gaines, who auditioned him over the telephone and liked his playing so much she hired him on without meeting him first. After his stint with Gaines, Reblfront began writing his own songs and "just kicking around." That's when things started to happen. He met Wiggins through a friend and went to one of the Tony Toni Toné co-founder's rehearsals and "started vibing with him." Reblfront knew the two of them would hit it off. "I used to see [Dwayne] all the time, and I knew I was going to end up working with him."

"Why?" I asked.

"I just felt it," he replied, picking at a splinter on the table's surface. "It's just something you feel."

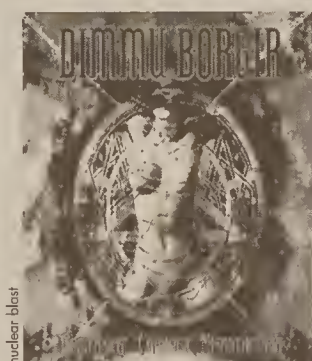
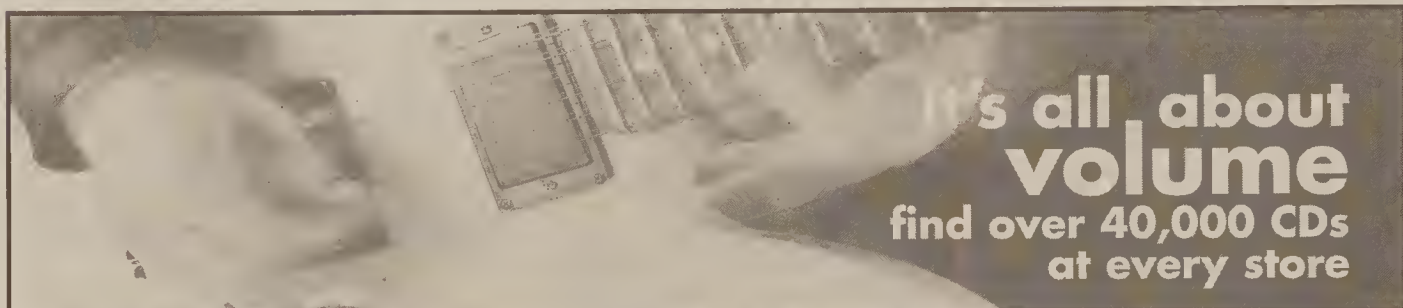
He also met Martin Luther at a Time concert. Luther, Reblfront said, "just walked up to me. He said he just felt like I played." They exchanged numbers and within a week started working together. Since then,

Reblfront's been working steadily, touring with Wiggins and Luther and doing the occasional gig with O.A. Like most local musicians, he spoke of a "humdrumness" in the scene these days, but he also noted the incredible talent in the Bay Area. Comparing the currently DJ-crazed Bay

Area to "that whole disco vibe" of the late '70s, he said he felt positive about the future, grinning excitedly as he told me, "The scene is wide open, and that's a good thing. I definitely feel like the Bay Area will have its chance again." Wiggins described Reblfront as a "rebel soul, a guy

who, just like his last name says, goes against the grain." The veteran musician explained that Reblfront's gift is his innate understanding that the best music "doesn't come from how good you are, like playing lots of notes, but about making another person feel what you feel through the music."

When I asked him about his personal politics, Reblfront said he wanted his music to inspire and move people. "As far as my music goes," he said, "I just want people to dance, to clap their hands to something deep." And, he added, "to vibe with it." ❖

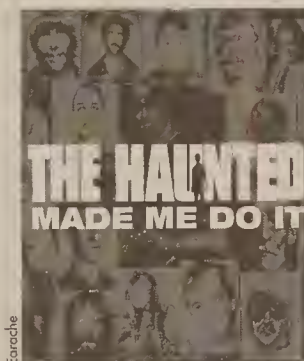


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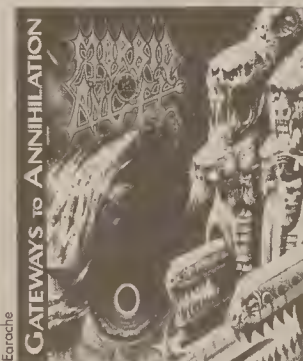


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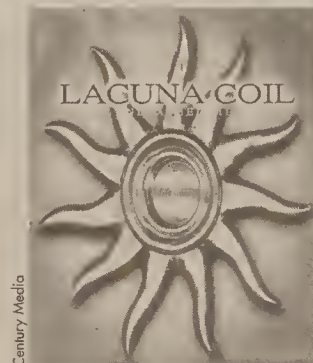


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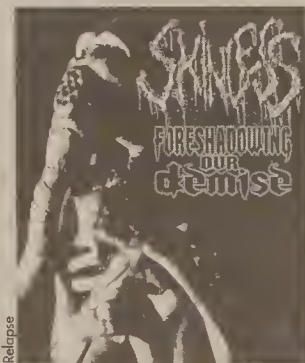
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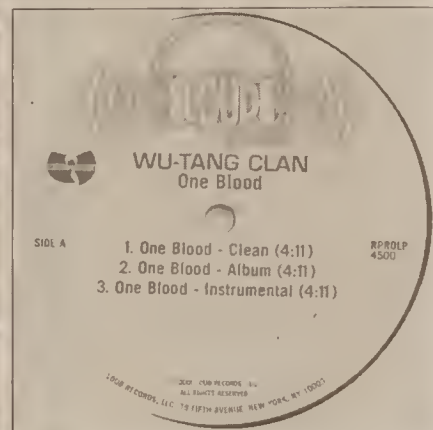
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one blood

Just as the cold foggy days have given way to abnormally hot afternoons bathed in bright sunshine, I hope that the waves of rough-hewn singles and albums I have been listening to pass in favor of lovely breakbeats crafted with the utmost care and expertise. It's been a long winter for hip-hop fans, one of the worst in recent memory. For every brilliant piece of wax like Saul Williams's "Penny for a Thought" or pleasant discovery like Edan's "Rapperfection," there've been dozens of lame records, some by former rap stars trying to revive their careers, others by sucka MCs with little or no skills. I won't name any names for fear of bodily harm; after all, everyone should know by now just how real this rap game is. Which reminds me of Junior Reid's sermon on the Wu-Tang Clan's "One Blood" single, backed with "Hollow Bones" (Loud, www.wu-tang.com), both taken from their recent album *The W*. "Mothers fighting daughters every day / Fathers fighting sons / Sisters hating sisters / Rappers getting murdered, every day," he preaches.

I wonder if people who don't listen to hip-hop, who only have disdain for the culture, really understand the negative impact all of the violence and criminal activity afflicting the rap industry has had on this generation. I mean you've got an industry cat like Puff Daddy who sets out to mentor a young street kid, Shyne, but can't give him any positive guidance because Puff Daddy is incapable of providing that for himself. Then, when the two get into trouble, Puff Daddy turns on Shyne in court just to save his own skin! And there are hundreds of stories like Shyne's: young men and women, famous and unknown, doing bids in prison because the artist or label owner they adopted as a role model could give a fuck about them.

Let me get back on point here ... you want a dope single? Cop Missy's "Misdemeanor" Elliott's "Get Ur Freak On" (Elektra, www.elektra.com). It's Timbaland's answer to the Neptunes, who built off his early penchant for bass-drum kicks, and to all the 2 step and jungle producers who bit his shit; on "Get Ur Freak On" he revisits his '96 style (think Missy's "The Rain"), adding mutated synthesizers reminiscent of some bugged-out techstep. While we're on the topic of "commercial singles you shouldn't be ashamed to spin at a rare groove club," add QB Finest's "Da Bridge 2001," backed with "Oochie Wally" (Columbia, www.qbfinest.com). On the latter track EZ Elpee builds the illest joint off atmospheric whistles straight from the Munchkin scene in

The Wizard of Oz and a handful of rim shots. Favorite line: "Make her cum four times, without even trying / I'll beat that coochie up, there's no denying."

I could talk about some other near-pornographic pop hits, like Ludacris's "Southern Hospitality" (Def Jam, www.ludacris.net) or Mystikal's "Danger (Been So Long)" (Jive, www.mystikalonline.com), but what's the point? Instead let's shed some light on Declaime's "Never Ending," backed with "Roll 'em Right" (MyMan Recordings). I slept on this single when it dropped late last year, but Declaime's angry letter to an absentee father is a timeless lament that's worth mentioning. The B-side is another Madlib Invazion, a holdover from Declaime's 1999 EP *Illmindmuzik*. For a more recent effort by the ascendant Los Angeles producer, peep Medaphoar's "In Rhymes We Trust," backed with "Associates" (Stones Throw, www.stonesthrow.com). Here the B-side wins again, as Madlib laces "Associates" with a cool blues that's perfect to drive to on a brisk spring night.

There's not much out there this month for the hip-hop ascetics — at least that I know of (which may not be saying much). You might want to try out Milano's "Deal with a Feeling," backed with "Rep for the Slums" (DITC, www.fatbeats.com). Anyone who's a fan of the grimy New York style popularized by the infamous Diggin' in the Crates will enjoy Showbiz's classic boom bap beats. Also worth noting is Reks's "I Could Have Done More," backed with "In Who We Trust" and "Healthy Habitat" (Raptivism Records, www.raptivism.com). This record is somewhat uneven: "Healthy Habitat," a protest song produced by the Soul Searchers, is the best of the three. Still Reks demonstrates plenty of panache, flipping gems like "Isn't this world a little twisted if the good is sacrificed for the misfits?" It's a good single for anyone who is interested in hearing new and promising talent.

Lastly, we have the return of former Skratch Pkl D-Styles's group, Third Sight, creators of the memorably titled 1999 LP *Golden Shower Hour*. Their new EP, *MurderDeathKill* (Disgruntled Records), is another hardcore opus with wonderful song titles like "Dr. Douche Powder" and non sequiturs by lead MC Jihad like "Wack MCs need a mastectomy." And I'm out like a trout. ❖

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LACUNA COIL

Unleashed Memories

Lacuna Coil return with their brand new album, Unleashed Memories, produced by Waldemar Sorychta (Tiamat, Moonspell, Samael). The band have crafted a masterpiece by combining sweet and sonically seducing melodies along with a thrilling unity of vocal styles and musical textures which capture the true magical essence of Lacuna Coil.



IRON SAVIOR

Dark Assault

The gruff yet melodic vocals of singer Piet Sielck (Helloween, Blind Guardian, Gamma Ray) bring to life this story of humanity's fight for survival while guitarist Kai Hansen's (Gamma Ray) riffs once again prove why he is known as the "godfather of power metal". All mankind should prepare for the Dark Assault.



SAVATAGE

Poets And Madmen

The madmen of Savatage have created their most amazingly poetic album yet with the aptly titled Poets And Madmen. 2001 promises to be an extremely triumphant year for these true veterans of metal! Look out for their upcoming tour with Fates Warning this Spring.

AVAILABLE APRIL 17TH



DIMMU BORGIR

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This album is an undeniable example of why Dimmu Borgir stand alone as one of the premier black metal bands of all time. Look out for them on the road with Cannibal Corpse and The Haunted terrorizing a town near you!

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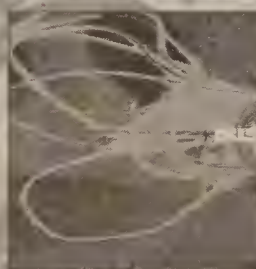


THERION

Beyond Sancturum

Finally available for the first time ever in the U.S., Beyond Sancturum will be officially released with four bonus tracks. Be sure to check out the classic re-releases of Symphony Masses: Ho Drakon Ho Megas and Of Darkness. These three albums clearly demonstrate the originality and experimental nature of this very talented band.

AVAILABLE APRIL 17TH

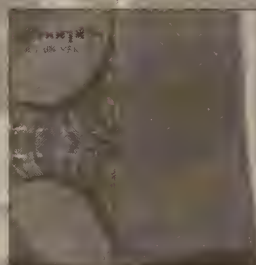


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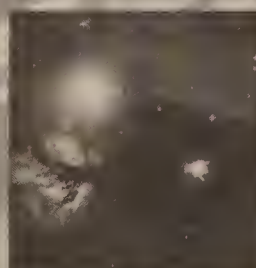
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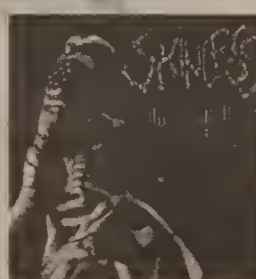


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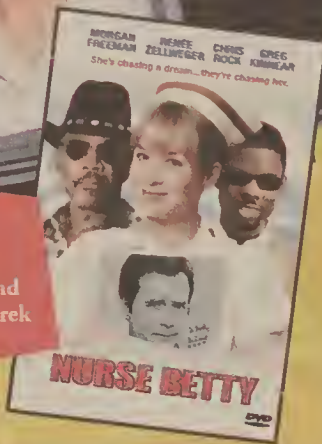
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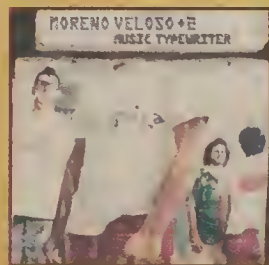
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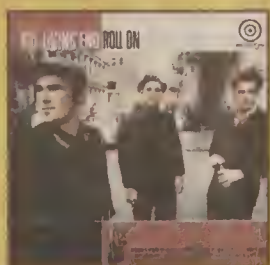
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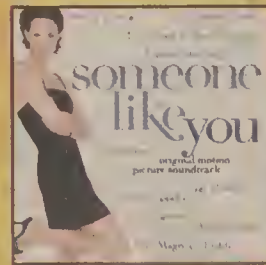
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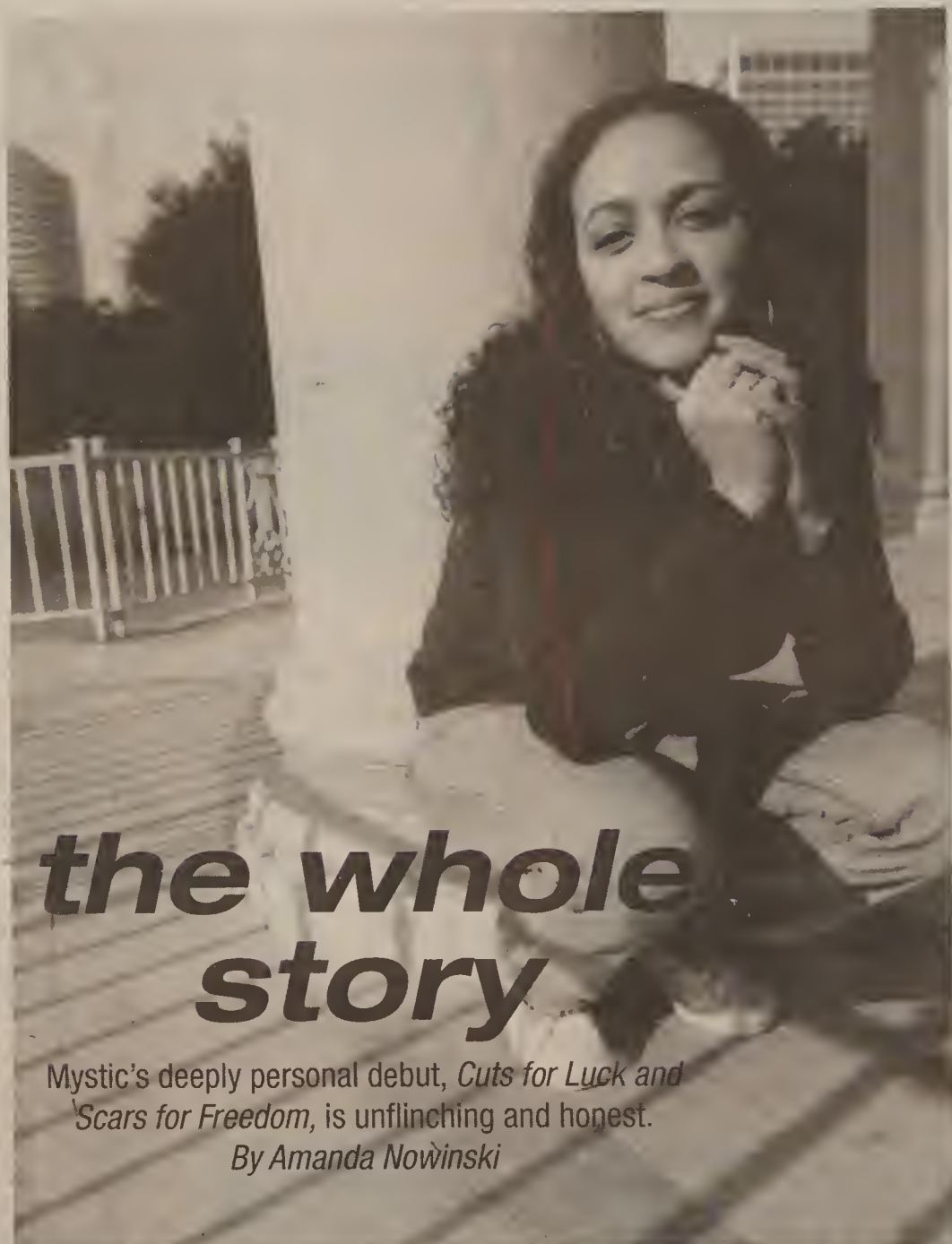


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GUARDIAN PHOTO BY DAVID GREGORY

the whole story

Mystic's deeply personal debut, *Cuts for Luck and Scars for Freedom*, is unflinching and honest.

By Amanda Nowinski

Chances are, if you grew up with a poet in the family, you've been warned against becoming one. "Never be like your Uncle Robert," my mom used to say. "He's always broke and holed up every night until 5 a.m., writing things that no one understands."

Poets may not have exclusive rights to misery, but it is their gift and curse to channel the human condition into sensorial flecks of truth, wheeled in on rhythm and sometimes a rhyme.

Listening to Mystic's album, *Cuts for Luck and Scars for Freedom*, you sense that when she was a teen she spent a lot of time alone scribbling in a journal, that she wasn't imagining being coronated as homecoming queen. "All that I have been has been shattered to pieces," she says on "Spoken Peace," "enough for you to collect, sift, and color even the bleakest horizon."

You may already know her as the "D.U. Goddess," the first female MC to join Digital Underground, or as the down-to-earth, molten-voiced female who rapped with the B.U.M.s, or as the smoky chanteuse who appears on the Angel's new album. But when her solo project debuts this spring, you will learn things about this hazel-eyed Oakland woman that you never imagined.

Listen to "Fatherless Child" to understand the pain informing nearly all of the 18 tracks on this confessional album. "Because it feels better to tell the whole story," she announces, letting you know that she's about to come clean on all the details — that her dad, for example, was an alcoholic and a drug addict who once smashed out the windows of her childhood home with a baseball bat. That her mother left her father that night for good. And that on Nov. 24, 1999, he died of a heroin overdose.

On *Cuts for Luck*, Mystic tells you about rape, loneliness, despair, and why she smiles "so sad and [has] eyes of the storm." She speaks (also on "Spoken Peace") of new skin growing over the gash: "The cuts will heal with time, but the scars are simply undeniable markers of an unforgiving life where the sun always shines."

"My father died the day my contract [with Good Vibe Recordings] was done," she says as we sit in her living room, where her father's ashes rest in a simple brown box, which is surrounded by shells. "Immediately I slipped into this mode where, I'm gonna get a tattoo, take a picture of myself crying, and call this album *Fatherless Child*. And I'm going to be really sad. That didn't happen."

Mystic is a fire-breathing Aries who looks you straight in the eye, who rhymes with a husky, amber-colored voice — an elastic, earth-bound instrument — that flows

noise

over the beats, melding with the bass on abstract tangents. On her ambitious debut, she's got some weighty assistance from producers like Hieroglyphics' A-Plus, Zion I's beat master, AMP Live, the Angel, Chops from the Mountain Brothers, the Dotrix, Spontaneous, and her mentor, D.U.'s Shock-G — artists who twist their skills to suit Mystic's temperament and vision.

With its melancholic orchestration and aggressive beats, the music reflects the yin-yang resilience and vulnerability of her words. The angel draws from a palette of warped minor chords on "OK ... Alright" and grooves with dance-friendly percussion and quirky blurps and bleeps. Squishy funk bass lines and an up-tempo rhythm make AMP Live's work on "Girlfriend Sistagirl" the most club-friendly track, while the Dotrix takes "Fallen Angels" into eerie string arrangements, accommodating the dark realism of her flow: "Unfortunately, you can't ever take all the pain away."

On *Cuts for Luck* Mystic is more than an MC; she sings as well. "The Life," the single released this month, reveals a laid-back, not-too-smoothness that radiates wisdom and understanding. The relaxed style is suited to hip-hop and jazz. "I've never taken voice training," she says. "I want my voice to remain raw. All I can do is sing how it feels. There seems to be a touch of sadness in my singing, and maybe that will change someday."

The day of our interview she does not seem sad — but impatient with the present, more than ready for the next move. The release date of the album has been pushed back several times, intensifying the anxiety of waiting. She tells me that her rent is going up and that she's going to leave Oakland for Los Angeles, where she will be living when this interview is published. Later her manager calls, and a UPS guy drops off numerous boxes of her CDs. The industry is taking a liking to Mystic, but while the ball is rolling, only time will tell how far it will travel.

One might expect that an MC named Mystic would have a pinch of the flower child in her. Indeed, Mandolyn Ludlum was born 27 years ago in a room full of music-playing hippies at a commune near Lower Lake, Calif. She and her mother weren't there long. "Not only was my dad an alcoholic," she explains, "but he was also involved in drugs and was with other women. He broke the windows out one day, and my mom decided it was time to go." From then on they moved from place to place — Oregon, Mexico, the Central Valley, and San Francisco. In her early teens Mystic lived with her godmother on an organic farm in Santa Cruz, and at 16, she moved back in with her mother in Oakland, which is where her career started.

"I went out to a show one night in West Oakland and saw Jamalski," she recalls. "We linked and hung out,

started talking on the phone. I'm one of those people where I say, 'I write poetry — you want to hear one?' So I used to read my poetry to him, and he was like, 'Yo, your voice is pleasant, your poetry is beautiful, you should try rhyming.'"

Mystic wrote her first rhyme on an airplane coming back from Los Angeles and performed three weeks later with Hieroglyphics at Mister Floppy's. "I didn't have any beats, but I had some vinyl," she says. "I was all right. I don't think I was that lovely, but I totally fell in love with it, and it helped me to recognize that I had been given this gift, and I wanted to share it with the world. It would be unfair if I died before I was able to share that."

In 1994 she collaborated with Sway and Tech of *The Wake Up Show* and with the B.U.M.s. Two years later she met up with Digital Underground. Shock-G, D.U.'s leader, convinced Mystic to sing:

"Shock was living with my friend Tyranny, who said, 'Yo, Shock got some crazy idea. He wants you to come over here.' So I was like OK, came over, and Shock was like, 'Do you sing?' And I was like, 'No.' He said, 'Not even in the shower?' And I said, 'Yeah, I guess I do.' He said, 'Come over here,' and we sat at his piano, and we sang back and forth for an hour and a half."

Mystic soon went on to join D.U. and in 1998 performed on the tour for their *Who Got the Gravy* album. "You don't really get asked to be part of D.U.," she says, "it just sort of happens. They put you through trials in the studio, they watch how you move, and gradually over time that's who I was rolling with, and that's who I was working with. Shock set me up so lovely."

But truly, there's nothing very D.U. about Mystic — she's her own package entirely. She's not freaky or goofy like her mentors, and when she appears onstage with the group, she's clad in long skirts and gypsy scarves — not quite the image of D.U. girlie ornaments. "I represented the female essence of what Shock wanted to do at that time," she says. "The crowd reacted very well to it, because coming out in a short skirt looking fly has nothing to do with my rhyming skills. I'm pretty conservative; I like covering my body."

And she likes the response from her audience. "The way they look at me and into me," she explains, "especially when I was doing 'OK ... Alright,' their eyes were like, 'OK you get it. You're talking to me.' And they would come up to me after the show, backstage when I was walking around, and say 'Thank you.' Some girls ask me questions like I have all the answers; they ask me about their lives. And all I can say is, this all comes from my own experience." ❖

Mystic performs with Slum Village Sat/14, 9 p.m., Justice League, 628 Divisadero, S.F. \$20. (415) 289-2038.

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meet nardwuar the human serviette (that's napkin to you)

The hardest-working Canadian man in showbiz talks about interviewing Gorbachev, eight-track tapes, Bryan Adams, and bacon.

By John O'Neill



Oh, Canaduh: Nardwuar (left) and the rest of the Evaporators stand tall and rock out, all in the name of our neighbors up north.

Radio DJ, guerrilla journalist, celebrity hound, music encyclopedia, culture vulture, fast-food connoisseur, and band vocalist Nardwuar the Human Serviette is without doubt one of Canada's most interesting celebrities. He's also a cottage industry of sorts. He has had an influential weekly radio show on CITR-FM, on which he has interviewed (often flummoxed and occasionally infuriated) guests as varied as Rob Zombie, Eve "Jan Brady" Plumb, Pierre Trudeau, Cheap Trick, James Brown, and Jello Biafra; he runs a record label; and he's the wild man behind the mic for the Evaporators.

Scenesters, musicians, and government officials — folks from all different walks of life and every corner of the globe — are familiar with his piercing Dr. Demento-style voice and penchant for turning things upside down whenever possible. The Evaporators were in town last week, and it was an opportunity to catch up with our neighbor to the north's number-one man of action.

Bay Guardian: In keeping with your style of doing interviews, I should begin by asking, who are you?

Nardwuar: I am Nardwuar the Human Serviette!

BG: How did you get to become a Human Serviette?

N: Well, I was walking down the street in Vancouver, British Columbia, Canada, home of Tommy Chong and Bryan Adams, and I was grumbling to myself "nar, nar" and "nardwuar" came out. I was also thinking of "Human Fly" by the Cramps, so that got in there, and the serviette is because in America, when you have something running down your face you ask for a ...

BG: [silence]

N: "A nnnnnnaaaaaap ...

BG: Napkin?

N: A napkin! Whenever I'd go to

America and ask for a serviette, everyone would get mad because they didn't know what I was talking about. Nobody knows what a serviette is. It's like [naming yourself] Sting or Sinbad. It doesn't mean anything really. And Nardwuar is a made-up word my friends and I would yell at old people for no apparent reason. We'd yell "Nardwuar! Nardwuar!" from across the street. When I got a college radio show I needed a name, so I stole Nardwuar away from my friends.

BG: You've interviewed a lot of impressive people on your show, but I notice your style doesn't go over as well with some as others. Metal bands and

hipsters specifically seem to get aggravated. Henry Rollins sounded kind of pissy, and Paul Gallagher [Noel and Liam's older brother] threatened to hit you with a snowboard should he ever get over to Canada. Have you ever been punched?

N: No, touch wood, but I've come close a couple times! Skid Row's Sebastian Bach stole my toque. For you Americans that's my wool hat! He took it off my head and smashed a videotape. It had interviews with George Clinton, Pierre Trudeau, and Sandra Bernhard on it.

BG: What happened?

N: I was asking an absurd question about Warrant. I charged that the drummer was now packing video boxes due chiefly to the work of the guy who was producing the new Skid Row album. He just freaked out, and I never got my toque back. I swore I'd never do another metal interview in person. But five years later I do Quiet Riot, and sure enough, it happens again! They smashed my tape after the interview because they weren't happy with it. The Quiet Riot thing was embarrassing. They're so bottom of the barrel.

BG: You've also had some bad luck with interviewing politicians. Weren't you tossed out of a news conference with Mikhail Gorbachev?

N: Gorbachev came to open a museum, and I had no idea of what to ask. When they saw me go up to the mic during questions the moderator said, "No more questions," but I begged, and they said, "OK, one more." I wanted to express my love for rock and roll in Russian, so I said, "Dirgenay rockin' oo slabodnie S'viet," which is "keep rockin' in the free world." The translator said he didn't understand my Russian. Then I asked him which world leader had the biggest pants, and they shut down the interview. When I got escorted out they said there was no chance I'd get a pass to the Clinton-Yeltsin summit the next week, which I really wanted to go to. But lo and behold my press pass showed up, and I got in! Everything was fine till the press conference; then some guy came up to me and said, "We have reason to believe you'll cause a massive disturbance," and they hauled me out of there.

BG: And you stumped Dan Quayle at a book signing.

N: Exactly. None of the books showed up for him to sign, so he was autographing anything you gave him. I asked him who the prime minister of Canada was, but he didn't have an answer. Then a G-man moved me away with his elbow.

BG: I noticed you've interviewed Michael Moore and Rudy Ray Moore. Which is the badder mutherfucka?

N: Rudy Ray Moore. Who can top Dolemite? He's a genius. Plus, he's the Human Tornado, and I'm the Human Serviette.

BG: While you're best known for your radio interviews, you've been involved with playing for your band the Evaporators for just as long if not longer.

noise

N: Yes, I was president of the student council in high school, and we had a festival called Hillstock. We had the Evaporators play. After high school I had to start putting on shows so the Evaporators could open. Then you have to do a record label and put stuff out, so I started Nardwuar Records. The first comp — in '89 — was *Oh God, My Mom's on Channel 1088*, then *Clam Chowder and Ice vs. Big Macs and Bombers*, which was a battle of the bands, Canada versus America. Mudhoney, the Muffs, Beat Happening. Then I put out some Evaporators and Smugglers singles with snippets from different interviews.

BG: So you're in a band. You do a weekly radio show, put out albums, and have a pretty extensive Web page [www.nardwuar.com]. You're a quadruple threat! Are you the hardest-working man in showbiz?

N: I do Thee Goblins, too. I don't know if you noticed on the Evaporators/Goblins split album, but the Goblins are Evaporators in disguise. It's us with sheets over our heads. We also do Thee Skablins, Thee Gothblins, and Thee Disgoblins. With Thee Skablins we have a T-shirt that has "ska" written on it so you know it's a different band. For Thee Gothblins we change into black sheets, and for Thee Disgoblins we wear capes and sweatbands. The music doesn't change too much, except for the beat and some horns. The van is a real mess. It's like packing a parachute with all the costumes. But no, I don't think I'm the hardest-working guy. I might be the stupidest for doing it so long!

BG: I noticed that Nardwuar Records also offers their releases on eight-track tapes as well as vinyl and CD. How does that work?

N: Scott our drummer makes them. He has an eight-track recorder, so we make them up, run down to Kinko's for the art, and we shrink-wrap them. There was this old country singer named Merrill Womack. He was in a plane crash and got scarred up. After that he did music where he would preach. His face was on the cover [of his albums] because that was part of his thing. I mean, he never hid it anyway. So he died, and we got a phone call from a friend about this garage full of tapes and ended up with thousands of Merrill Womack eight-tracks. If you listen really close to an Evaporators tape, you can hear him sometimes.

BG: So once you're out of Merrill Womack tapes...

N: That'll be all. We sell them for four bucks, but they're done by hand. At one show we sold 23 eight-tracks and four singles. People were buying them like pet rocks. We were also selling reel-to-reel tapes for a while.

BG: Of course we need to talk about the differences between Canada and the U.S. How about bacon?

N: I get plenty of bacon, and I've been trying to cut back. Right now I'm crazy for Taco Bell. We don't have

those. It's all we eat on the road. We had one Taco Bell kinda near us in Vancouver, and it ran out of beans! How does a Taco Bell run out of beans? So you can see, we're deprived a bit in Canada.

BG: Who would you say is a finer representative of Canada, Leslie Nielsen, William Shatner, or Monty Hall?

N: I guess I'd have to go with William Shatner only because he has a building named after him at a university in Montreal. And his singing career.

BG: Bryan Adams is from your hometown. He's done a lot of damage here in America.

N: Some friends and I tried to meet him once. We tried to go to his house and give him a Gruesomes record. We looked through the side window and could see the big zits on the back of his neck. We knocked on the door, and this woman came and said he wasn't home and slammed the door. We knocked again because we saw him, and she said he was on his way out. Sure enough his truck pulls out. I ran down the driveway and tried to give him the album, but he didn't stop. Then the gate closed and the Gruesomes, who didn't run, had to climb over an electric fence.

BG: So, can the Evaporators make up for the deeds of horrible exports like Bryan Adams and Alanis Morissette?

N: Well, we're trying to get people excited about Canadian rock and roll. We wear the [maple leaf] flag to show we're Canadian. When's the last time you saw a good Canadian band? You don't know because they don't wear the flag like we do. We're here to tell people that Canada and Vancouver are exciting. We're here to spread love and peace and let people know British Columbia is cool. Yvonne DeCarlo was born there. Without her, there'd be no *Munsters*! We want people to forget what they know and listen to some History Rock!

BG: Please define History Rock. Are songs like "Don't Hump the Dog" and "I've Got a Rash" History Rock?

N: Well, we like simple songs like that where we tell people the title before we play so they can sing along. But we have an element of history songs. We do the song "United Empire Loyalists," because the Revolutionary War was about more than fighting the British. It was Americans fighting themselves, too. The song is about the people kicked out of the colonies who moved to Canada. Sure, some of them were assholes, but the idea is that it was really the first American civil war.

BG: Finally, I have to say this: you might have the best hair in all of music.

N: It's not too good now that the balding has kicked in. It's all due to getting hit in the head with a Roman candle in high school. But I'm working on it. I'm hoping to grow a mullet. ❖

The Evaporators perform with the Dukes of Hamburg at Stinky's Peep Show Thurs/5, 9:30 p.m., Covered Wagon Saloon, 911 Folsom, S.F. Call for price. (415) 974-1585.

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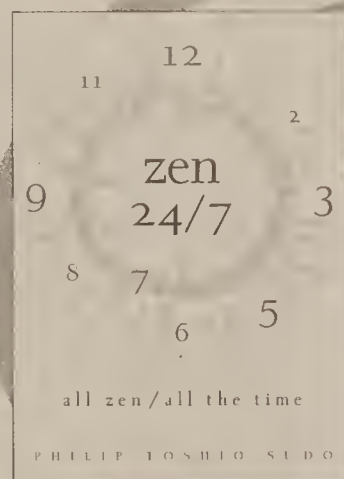
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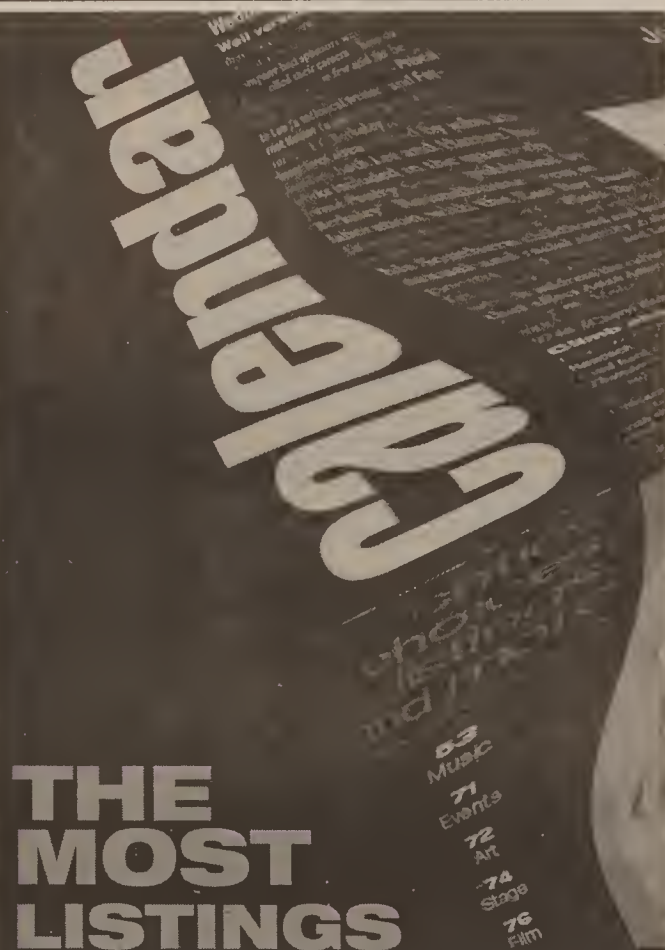
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Reviews always mention the jazz influence, but some songs are free of syncopation, improvisation, or other hallmarks of jazz. They are the complex, percussion-heavy tunes that fill the side room at clubs with sweaty bodies. Downtempo, abstract, leftfield, whatever you choose to call them — chances are a lot of the songs that fuse African or Latin rhythms, intricate programming, and a highly refined sense of the funk have something to do with Munich.

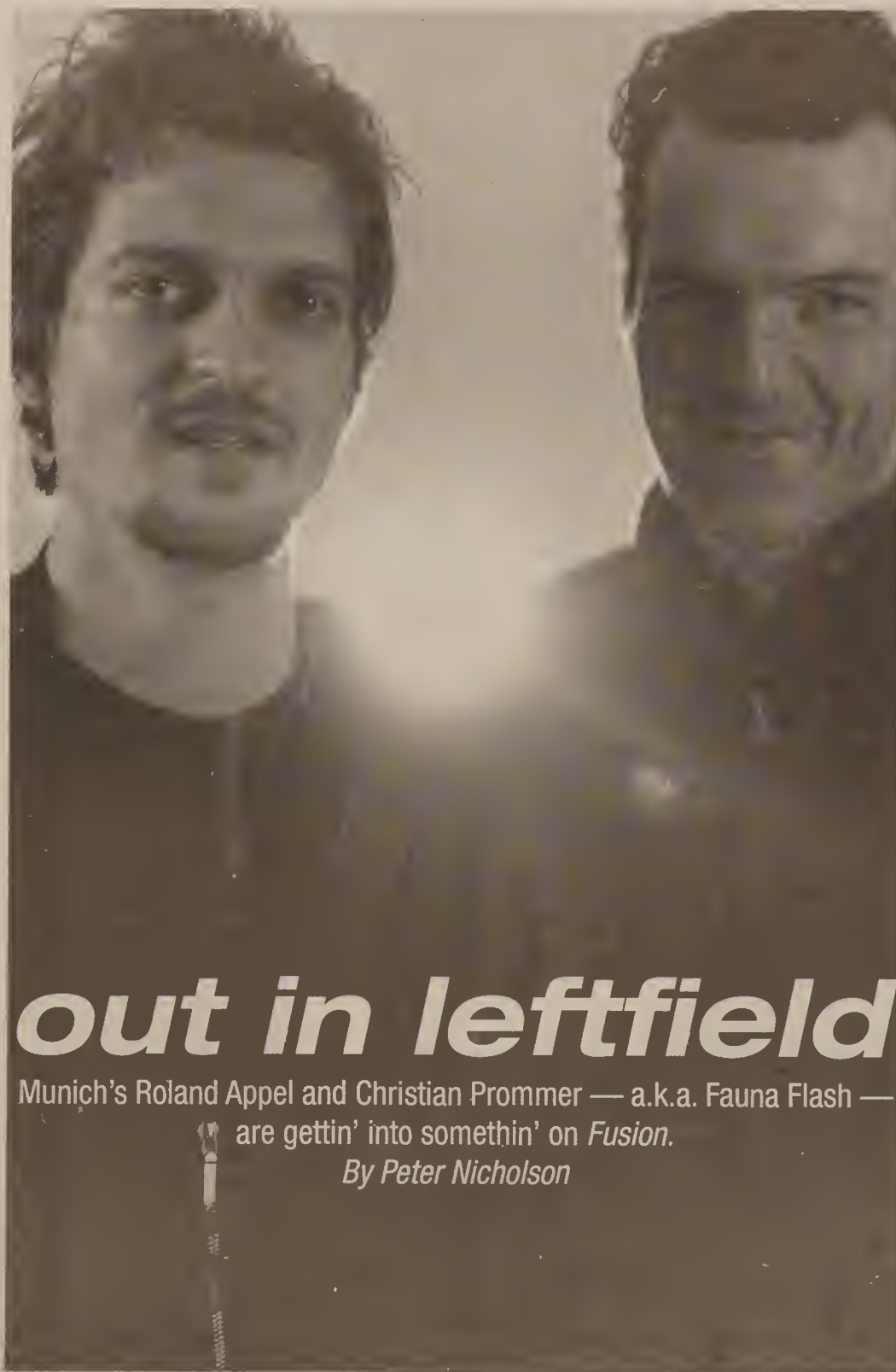
In a city of more than a million, a small, dedicated crew of a few dozen have earned a worldwide reputation as leaders of a style of music that is too broad to fit neatly under one genre but has managed to find a home under one label. Compost Records, started in 1994 by Michael Reinboth, not only has enough challenging new sounds to be a perpetual critics' darling but also boasts the DJ wisdom to keep the floors crammed with dancers seeking something more than the same old four-on-the-floor.

And every Friday these nu jazz hipsters crowd Munich's Muffathalle Café, home to Reinboth's nine-year-old Into Somethin' club night. Here they can check out traveling DJ luminaries like England's Gilles Peterson or Japan's Kyoto Jazz Massive or hear the latest acetates from hometown acts Funkstorung, Force and Paul, Truby Trio, and Fauna Flash.

Fauna Flash provide an excellent primer for the amalgamation of styles heaped under the Munich sound. Roland Appel and Christian Prommer are producers who first met when they were drummers for rival bands at their Munich high school. Christian became a professional session drummer, while Roland went on to study music in university. Years later they met again and began to experiment with old records and a sampler. The eventual result was 1996's *Aquarius*, a highly acclaimed album of drum 'n' bass that had *Mixer* magazine knightening them "Germany's Repräsent."

Fauna Flash's new album, *Fusion*, moves well beyond the constraints of strict drum 'n' bass, exploring reggae, hip-hop, Latin grooves, and house moods. Prommer says this diversity wasn't something planned; "it was something that happened during the process of the album. We just tried to stay as open-minded as we could on this one." Despite a broad palette of styles, there is a definite unity of sound to be found on the album, though following a blissfully dubby song like "Mother Nature" with the frenzied Tito Puente tribute "Percussion" may create a near-schizophrenic anxiety.

Their focus for the album was different from that for a single. "For an album," Prommer continues, "the goal is to tell a story over 10 or 12



out in leftfield

Munich's Roland Appel and Christian Prommer — a.k.a. Fauna Flash — are gettin' into somethin' on *Fusion*.

By Peter Nicholson

tracks. So all the tunes should have some kind of connection — similar vibe and sound. And we think that if you write and produce for an album, you should create something that has its life on the dance floor and at home or in the car."

The most prominent theme tying together the many explorations of electronic music on *Fusion* is a treatment of rhythm and texture that seems to echo the ethic of experimentation central to jazz. Whether spicing up the tongue-twisting hip-hop of "Question" with a carefully placed tambourine shake or warping

the bass on "Tel Aviv" until it breaks, all Fauna Flash tunes reflect hours of constant searching juxtaposed to a balance born of experience. As a result the album has a more cohesive feeling than that of the many electronic albums that sound like (and often are) mere collections of singles with a few fillers.

Prommer credits this to his and Appel's backgrounds as musicians rather than DJs or producers. "We have a different musical education than others," he explains. "It makes you see and hear things differently. It is very good to know what is going on

in a sample or how harmonies work."

Unlike some artists who insist on absolute and exclusive control on projects, Fauna Flash welcome others to contribute to their music. Along with musicians such as jazz saxophonist Johannes Enders (also from Munich) and American bassist Raoul Walton, a series of vocalists — all of whom Fauna Flash met during their time on the road — appear on the new album. Importantly, they weren't just hired hands brought into the studio to insert vocals. "We see all guests as collaborators," Prommer says. "We had some ideas for the

backing tracks, and the rest happened in the process of recording — all very spontaneous."

This spirit of collaboration permeates Munich's electronic nu jazz scene and Compost Records in particular. Compost's best-known act, Jazzanova, is an eight-person collective in which three members at a time work on each song. And it seems that virtually every artist and producer is somehow connected to the others. Prommer and Appel also produce with Rainer Truby (of Vienna's Roodown) as the Truby Trio and with Peter Kruder (of Kruder and Dorfmeister fame) as Voom:Voom. These projects are narrower in focus: the Truby Trio explores the Brazilian-influenced aspects of jazz, while Voom:Voom concentrates on dance floor-friendly singles.

There is, of course, the inevitable connection to techno. This is Germany, after all — home of the million-strong Teutonic techno-feast that is Berlin's yearly Love Parade, and of mercilessly driving beats, ear-piercing air horns, and ever faster beats per minute. While not confessing to any secret envy of Sven Vath or his futuristic hair, Prommer does acknowledge a connection between the Compost world and techno: "There is still a very strong and large techno scene. I think that our music is something that grew out of the techno clubland. We had our first gigs at big raves. At one point there was room for more experimental but also organic-sounding tracks and DJ sets. After a while, and it took nearly six years, there was a strong following for our kind of music."

Some critics find other links between the two scenes, citing a perceived lack of emotion or soul in both sounds. While techno may draw criticism for its cold repetition, some of Munich's leftfield runs the risk of becoming cerebral in its obscure multicultural references and intricate polyrhythms that seem to seek difference for difference's sake. There are times on *Fusion* when every sound is a bit too exactly in place, each element perhaps too polished. On some songs you can anticipate a remix that would just cut loose and work the groove with abandon. But on the next track a fresh sound unlike any other bursts forth or — as with the introduction of the amazingly funky bass line of "Alone Again" — the song takes an unexpected turn and pulls you back into its spell. Fauna Flash are not perfection, but they are diligent in their search for a tasty blend of musical forms both old and new, and uncover many gems along the way.

In contrast to his occasionally dense and complex music, Prommer's hopes for the future are simple and straightforward: "We hope that good music, maybe our music, will be something that is a more common thing. Not only for those who know. Turn on the radio and listen to good stuff. Wouldn't that be something?" ❖



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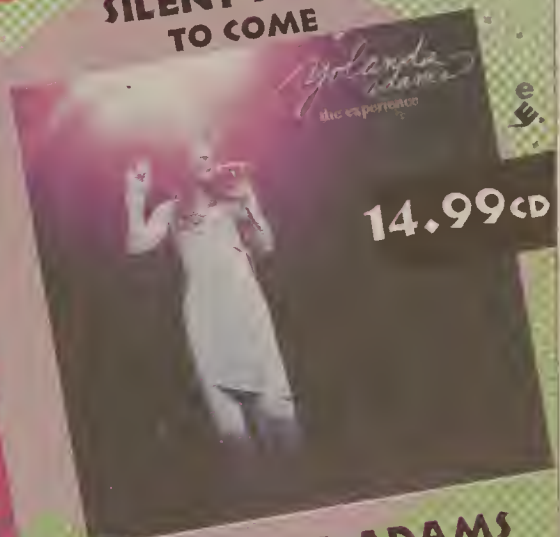
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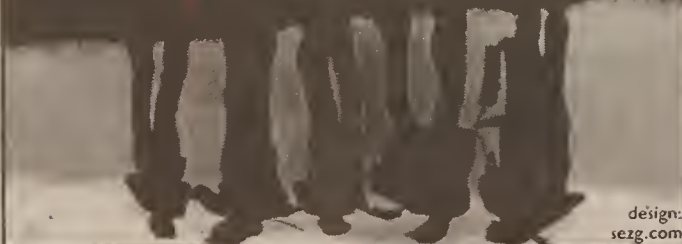


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Thursday 5

From page 58

B-Movie Rats, Extreme Elvis, Galaxy Chamber Pound S.F. Pier 96, 100 Cargo; 826-9202. 8pm.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Collective Soul, Fastball Fillmore. 8pm, \$25.
Commode Minstrels in Bullface, Ravi Shan Girls, Omnivoracious Sencillum, Skozey Fetish, Crack-We Are Rock Slim's. 8pm, \$6.
Faraway Brothers Blue Lamp. 9:30pm.
Albert 'King' Giles Skip's Tavern. 7pm.
Eoin Harrington Band Johnny Foley's. 9pm.
Ken Ishii Sno-Drift. 10pm, \$10-12. See 8 Days a Week, page 56.
Mighty Mighty Bosstones, Voodoo Glow Skulls Bottom of the Hill. 10pm, \$12.
Through Sun/8.
Ms. Fib, Monitors, Frank Moore Kimo's. 9:30pm.
Pure Ecstasy Glas Kat. 8pm.
Tim and Greg, S. Lyle Fallis Cellar at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$12.
Vertical Horizon, Sister Hazel Warfield. 8pm, \$22.50.
Keller Williams Great American Music Hall. 9pm, \$12.
Wytelbread, Technocracy, Unjust, DWB Paradise Lounge. 8:30pm.

Bay Area

Deerhoof, Selby Tigers, Get-Go, Scallions Stork Club. 9pm, \$6. See 8 Days a Week, page 56.
Group Uv Nuts, Rawdaddie and DJ Descend, Asabi Monique La Peña Cultural Center. 8pm, \$8. With guests.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
David Thom Band, Jimmy Craven 19 Broadway. 6:30pm.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Carlos Canvas Cafe, 1200 Ninth Ave; 504-0070. 8pm.
Jeff Feldstein Quartet Jazz at Pearl's. 9pm.
Dick Fregulia and Vince Gomez Cobalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Shan Kenner Trio Enrico's. 7pm.
Mike Lipskin Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/6-Sat/7.
Fred Ross Project Starlight Room. 8pm.
'Rovate 2001' Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. 8pm, \$16-20. Through Fri/6. See 8 Days a Week, page 56.
Subnautic Butterfly. 10pm. With DJ So-MuchSoul.
Biggi Vinkelo, Ebran Elisha Trio Luggage Store Gallery. 8pm, \$6-10.
Jack West Bruno's. 9 and 11pm, \$7.

Bay Area

George Shearing Yoshi's. 8 and 10pm, \$24. Through Sun/8.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Azabache Elbo Room. 10pm, \$6.
Paul Chaffee and Richard Mandel Plough and Stars. 7pm.
Dark Hollow Band Atlas Cafe. 8pm.
Miss Tippy Canoe's acoustic review Hotel Utah. 8pm.

Bay Area

Battlefield Band Freight and Salvage. 8pm, \$18.50-19.50.

Dance clubs

Arabian Nights El Rio. 9pm. With Amira.
Blend Velvet Lounge. 10pm-2am. World music with Papa Joe, Corazon, Papi Chocolate, and Jahzyer, plus guests.
Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon and guest J.Z. Seven's birthday party.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House and hip-hop.

Downlow Maritime Hall Lounge, 375 First; (650) 568-1338. 9pm-2am, \$10. Jungle.
Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, and Chipwich and guests, spin downtempo.
Elementary Movida Lounge. 9pm. With DJ Sloppy J spinning funk and soul.
Faith City Nights. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid. 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.
Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir.
Instrumental Sound Factory. 10pm-2am, \$5-10. Breaks, dancehall, soul, and old school with residents Mr. E and Qwest.
Kit Kat Endup. 10pm, \$12.
Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with the Resonance Image Program.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor Galia, 2565 Mission; 289-2030, ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.
1984 Cat Club. 9pm. '80s music.
Pink Pony Paradise Lounge. 8:30pm.
Popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Phonic.
Red Bull Happy Hour Butter. 6-9pm. With Frenchy Le Freak.
Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkeyboy, and guests.
Sessions Ten 15 Folsom. 9pm, \$10. See 8 Days a Week, page 56.
Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigel spin jazz breaks and funk.
Rebel Girl 26 Mix. 9pm-2am, \$5. With Wax Chef and China Girl.
Volume Bohemia, 1624 California; 474-6968. 9pm-2am, \$5.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With resident Jon Brown.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.
Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xqu-uz, and Ashanti Hi Fi.
Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.
Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

San Francisco Conservatory of Music's Opera Theatre Fort Mason Center, Cowell Theater, Marina at Buchanan; 759-3475. 8pm, \$10-15. The conservatory students perform Offenbach's *Tales of Hoffman*; Daniel Montenegro and G.Q. Wang play the title roles. Through Sun/8.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Yuri Temirkanov is the guest conductor during this performance of works by Sviridov, Sibelius, and Prokofiev; Victor

Continued on page 66

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The Chronicle **Sunset**
THE MAGAZINE OF WESTERN LIVING

JUNE

Creedence Clearwater Revisited • May 24
Manhattan Transfer • June 1
Howie Mandel • June 2
Kenny Loggins • June 8, 9, 10
Brian Setzer-'68 Comeback Special • June 15
The Doobie Brothers • June 17, 18, 20
Ottmar Liebert • June 21
Acoustic Alchemy/Rick Braun • June 23
Lee Ann Womack • June 24
The Wallflowers • June 26, 27, 28
John Lee Hooker • June 30

JULY

The Beach Boys • July 1
Emmylou Harris/Joe Henry • July 2
Cesaria Evora/Bebel Gilberto • July 3
Bela Fleck & The Flecktones • July 6
Nina Simone • July 7
Counting Crows • July 9, 10, 12
John Tesh • July 13
The Chieftains • July 14
Lyle Lovett • July 15, 16, 17
Diana Krall • July 18, 19
Mary Chapin Carpenter/Steve Earle & The Dukes • July 20, 21
Shawn Colvin • July 22
Indigo Girls • July 25, 26
Peter, Paul & Mary • July 27
Lou Rawls • July 28

AUGUST

Cowboy Junkies • August 3
George Benson • August 5
John Berry/Suzy Bogguss/Billy Dean • August 8
The Moody Blues • August 10, 11
Michael Franks • August 12
Olivia Newton-John • August 13
Gipsy Kings • August 14
Wynonna • August 15, 16
Boz Scaggs • August 17, 18, 19
Al Jarreau/Rachelle Ferrell/George Duke • August 23
Gladys Knight • August 26
Willie Nelson • August 27
Dwight Yoakam • August 28
David Sanborn/Joe Sample • August 30

SEPTEMBER

John Prine • September 7
Kenny G • September 8, 9
Pat Benatar • September 10
Trisha Yearwood • September 12
Smokey Robinson • September 13, 14
Chicago • September 15, 16
Huey Lewis & The News • September 18, 19, 20, 21
Spyro Gyra/Chris Botti • September 22

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Under the direction of Bill Graham Presents/SFX



2001: A C.R.A.C. Odyssey

Good evening. Thank you for coming. It's so great to see all my peeps tonight. You all look so fantastic. I am, of course, **Steve Cabbitch**, your host for tonight's very first **ever Clubber Recognition Award Ceremony**, otherwise known as **C.R.A.C.** But before we get things started, I'd like to give a shout out to my lady friend, bottom ho number one, Kittinz, comin' atcha from Walnut Creek, straight up. *Hey baby!* See her? She's sitting right there — *hey pussy-pussy-wussy! Meee-ow!* She's lookin' dope as fuck, as always.

Anyway, I'm sure you've all seen me before at the 7-11 on a Sunday morning, right after the club closes, buying up beer and smokes while all my friends chill outside in my Mazda convertible, pumpin' the dope house. Or maybe you've run into me at diPietro Todd any day of the week, getting my 'do done. I'm what they call a "true head," a party connoisseur of the deffest degree. Ladies love me, promoters adore me, E dealers give it up for free, and all the DJs know me by my first and last name. I'm down with all the door guys, the VIPs. I never pay to get in. Digweed stays with me when he's in town.

And that's precisely why I'm your host tonight.

So why are we here tonight? I'll be real with you: C.R.A.C. 2001 is the *hottest* way to honor the most upstanding, dynamic brothers and sisters from the club community — the hottest way to say, we love y'all on the dance floor. Many of us went to the **Winter Music Conference (WMC)** in Miami last week, and we know you all felt left out. Like your goods weren't appreciated. Man, **fuck the DJ** — you know what I'm saying? That's not what it's all about. It's not about **Armand Van Helden**. Tonight is about you and me — the headz and the playaz that make it all happen.

So tonight, sit back, kick back, and relax. Do a fat line. Smoke some crack. Now's the moment you've all been waiting for — affirmation that you fucking matter. If you need it, go on and grab a free cocktail at the **GHB Cantina** right by the entrance, because, you know, just in case. And, hey remember: tonight's *your* night, man. Alright. Peace out, and let the C.R.A.C. festivities begin. [Applause. **DJs Keoki and Herb Fratsore** get on the decks.]

The following is a summary of that night's C.R.A.C. casualties, identities excluded:

Tweaker of the Year, acceptance speech: "Wait — it's Thursday, right? Are you sure it's not Tuesday? Because I swear to god it was Sunday three nights ago. I mean, two. Two nights. Shit — do you have a smoke?"

Prize: Clearasil and lifelong prescriptions to Noserunnapi and Buttex (for when nothing else works).

DJ Ho of the Year: She knows them all by their dick sizes. She's sat cross-legged on everybody's record crate, had her tonsils removed before WMC, and can tell you who does too much smack or blow and can't get it up.

Prize: Unlimited-visit punch card for the herpes clinic.

Problem: Currently serving time for stabbing some other ho who was hogging the front of the dance floor when Sneak was on.

Buzz Kill Bitch of the Year: Everyone knows this do-gooding, two-faced cunt. She always manages to say, "Oh, I quit doing E a long time ago," or "Oh, coke is so disgusting" right when you have a big hunking straw up your fucking nose.

Prize: Guaranteed relapse into hard-core speed use.

Trust Fund Kid of the Year: As soon as he gets his next check, he'll start up a record label. And if that doesn't work, he'll become a famous producer. And if that doesn't work out, he'll start a house night. And then if that fails, he'll, uh ... become a DJ.

Prize: A whole slew of broke, cheap-ass friends who have him convinced that they're supa-dupa fly.

The Always Holdin' Award: No one likes him but everybody wants a piece of him — of his stash, that is. When it's 5 a.m. and everybody's flat out, he's there, lurking in the corner, sinister kind of funny by himself. He never says much, and when he does talk, you wish that he would just hurry it up, break the shit out, and get it over with. But what the fuck, he's always holdin'.

Prize: A stalker.

Mad Fronter of the Year acceptance speech: "Yo! Checkity-check-check-check this shit out. Wait, it's all — Yo! You bettah chick-check-chickity-choo-check-check this shit out. Like it? Like my new Tims? Diggity-do-dig my new CD mixing decks? Dope!"

Prize: Six weeks of break-dancing classes at 24 Hour Fitness.

GHB Overdose of the Year: She should have worn cuter underpants, but she wasn't planning on barfing and farting on the dance floor, nearly dead, with her leopard-print Gucci dress twisted around her neck. And goddamn, people with buckteeth should not be allowed to drool.

Prize: Nylon couture Dolce and Gabanna camouflage catheter bag — 'cause it's hip to shit your pants.

Be-At Line. Back when we had to party uphill both ways in the rain (and no one had e-mail), the Be-At Line provided the best party listings. And it still does: (415) 626-4087.

KOJAK. A celebration of raw funk, hip-hop, rocksteady, Afro-Cuban, Brazilian, and dub with **DJs Cool Chris (Dis-Joint/Groove Merchant)** and **Vinnie Esparza (Dis-Joint/KUSF)**. First Saturdays, 10 p.m.—2 a.m., Hush Hush, 496 14th St., S.F. (415) 241-9944.

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THURSDAY 4/5 Brit Pop/Mod/Indie
POPSCE (18+)
DJs Aaron Axelson & Jeremy

FRIDAY 4/6 Soul/Dancehall/Salsa
HAVANA (21+)
DJs Corazon, Namane, Alejandro D'Amour

SATURDAY 4/7 House
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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Thursday 5

From page 63

Tretyakov is the guest violinist. Through Sat/7.
San Francisco Symphony jazz quartet
UCSF, Cole Hall Auditorium, 513 Parnassus;
476-2675. Noon.

friday 6

Rock/blues/hip-hop

Backpages Johnny Foley's. 9pm.
Bullfrog Justice League. 9pm, \$13.
Deerhoof, Dilute, Total Shutdown, Scallions
Edinburgh Castle. 9:30pm. See 8 Days a
Week, page 56.
Fly Daddies Blue Lamp. 9:30pm.
Glamour Pussies, Count Dante and the
Black Dragon Fighting Society, Lord Nasty,
Bud E. Luv Paradise Lounge. 8:30pm.
Jeff Gutman Canvas Cafe, 1200 Ninth Ave;
504-0070. 8pm.
Homecoming, Secadora, Box Compass
Kimo's. 9pm, \$5.
Edna Love Skip's Tavern. 9pm. Through Sat/7.
Mighty Mighty Bosstones, No Use for a
Name Bottom of the Hill. 10pm, \$12.
Through Sun/8.
Mingus Amungus Elbo Room. 10pm, \$7.
Money Shot, Biblical Proof of UFDs, 4D1 K
Covered Wagon Saloon. 6pm, \$3.
New Dealers, Say What, Armagetition
Voodoo Lounge. 9pm, \$6.
Over the Rhine, Rose Polenzani Great Amer-
ican Music Hall. 9pm, \$12-14.
Second Set, Luce, Keith Hayman Hotel
Utah. 9pm.
Tempest Cellar at Johnny Foley's, 243 O'Far-
rell, 954-0777. 8pm, \$10. CD-release party.
Carlos Washington and Giant People, Cold
Front Tongue and Groove. 9pm, \$10.
Through Sat/7. See Critic's Choice.
Zydeco Flames Boom Boom Room.
9:15pm, \$10.

Bay Area

Blast Rocks, Evaporators, Rock 'n' Roll Ad-
venture Kids Port Lite. 9pm, \$5.
Buck 65 and Giga Innuicist, 5429 Telegraph,
Oak; (510) 601-1024. 9pm.
Henry Clement Eli's Mile High Club. 8pm.
Counterpoint Blake's. 9:30pm, \$5.
ING, Tablids, Spread Eagle Stork Club.
10pm, \$5.
Link 8D, Luckie Strike, Fifth Wheel, Kung Fu
Chicken 924 Gihnan. 8pm, \$5.
One Nation Underground Jupiter. 8pm.
Science Park UC Berkeley, Student Union,
Berk; (510) 642-6000. Noon.

Soul Tree, Sexfresh Ivy Room. 10pm, \$5.
Vinyl 19 Broadway. 10pm, \$10.

Jazz/new music

Tim Armacost Quartet Jazz at Pearl's. 9pm.
Through Sat/7.
Tom Bickley Meridian Gallery, 545 Sutter;
398-7229. 8pm, \$5-10.
Black Market Jazz Orchestra Top of the
Mark. 9pm, \$10. Also Sat/7.
Dick Conte Cobalt Tavern. 7pm.
Phillip Crawford and Steve Fowler Carta. 9pm.
Joel Durham Bruno's. 10pm, \$7.
Zoe Ellis Band Butterfly. 11pm. With Tom
Thump.
Chris Huson Moose's. 8pm.
Garaj Mahal Broadway Studios. 9pm, \$12-14.
Holly Penfield Piaf's. 9:30pm, \$5-10.
'Rovate 2001' Yerba Buena Center for the
Arts Forum, 701 Mission; 978-ARTS. 8pm.
\$16-20. See 8 Days a Week, page 56.
Ricardo Scalas Argent Hotel, Jesters Lounge,
50 Third St; 974-6400. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers,
Ben Bonham Cafe du Nord. 7:30pm, \$7.
Starlight Orchestra Starlight Room. 8pm.
Also Sat/7.
Hal Stein Quartet Enrico's. 8:30pm.

Bay Area

George Shearing Yoshi's. 8 and 10pm, \$26.
Through Sun/8.

Folk/world/country

Acoustic Son Circadia. 8pm, \$3.
Culann's Hounds Plough and Stars. 7pm.
Kristy Krueger Simple Pleasures Cafe. 8pm.
Sonando 850 Cigar Bar. 10pm.

Bay Area

Garnet Rogers Freight and Salvage. 8pm,
\$15.50-16.50.

Dance clubs

Activate Light, 839 Geary; 474-3216. 5-
10pm, \$4. Techno happy hour with Kylene,
Chameleon, and Brian Cox.
Assimilate 2000 Cat Club. 9:30pm-3am.
With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop,
rock, and new wave with Spin and Grand T.
Chula The Stud. 9pm-3am, \$7. Latin music.
Club NV 9:30pm. House and salsa with Greg
Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. World beat
with Jose Ruiz.
Cymbiosis Movida Lounge. 7pm. Hip-hop,
Latin, and funk with Mike Styles.

Continued on page 69

the Sweet Spot

wednesdays

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The Evaporators
Dukes of Hamburg
The Goods
Peepshow: TBA

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Happy Hour Show 6pm \$5
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Biblical Proof
of U.F.O.'s (L.A.)
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Sun 4/8
Immolation
Incantation

Tue 4/10
Total Eclipse
Winter Reign
Ph'caphony

COMING SOON:

4/11 PBR Streetgang, Bleed (Milwaukee)
Teenage Harlots
4/12 Stinky's Peepshow 9:30
Doors/ \$5
Casanova, Janis Figure
The Backstabbers,
Peepshow: Suzi Ming's
Easter Egg Hunt
4/14 8:30 Door/ 9 Show \$7
El Dopa, Bottles & Skulls,
Our Lady Of Napalm, Cruevo

critic's choice: music

Carlos Washington and Giant People

Fri/6-Sat/7, Tongue and Groove

There's something about a small venue that makes funk music come alive. When sweet grooves and finger-popping breakbeats fill a room, the walls start to shimmy, and even the windows shake their thing. The audience at the Tongue and Groove can appreciate this phenomenon as DJ Motion Potion spins a sultry set and Giant People lets loose with hip-swaying soul sounds. Led by Carlos Washington, the former trumpet player in Karl Denson's Tiny Universe, Giant People represents a forward-looking movement called new century soul, which lays elements of hip-hop and electronic music on a bed of soul and jazz. The San Diego combo is composed of young but seasoned players with an arsenal of experience that includes

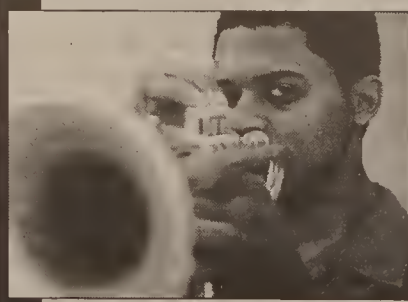


PHOTO OF CARLOS WASHINGTON

Washington's stint as a U.S. musical diplomat to Jamaica and bassist Ignacio Arango's tenure in the Cuban National Radio Orchestra. With such fierce talent and reverence for musical craft, it's certain that the group will move on to bigger stages as fast as a twist of the hips. 9 p.m., 2315 Van Ness, S.F. \$10. (415) 362-3557. (Ali Neff)

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AND YOU LIED ABOUT IT.



THAT WAS THE "OLD" ME.
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HAVE YOU SEEN MY ADS?



CAN I ASK YOU A QUESTION?

ANYTHING. THIS IS
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SELLING CIGARETTES?



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JUST THOUGHT I'D ASK.



California Department
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Friday 6

From page 66

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Far East Blind Tiger. 10pm-2am, \$5. House and 2 step with Paul Craven and guests.

Future Fridays Maritime Hall Lounge. 375 First; 281-0866. 9pm-2am, \$10-15. House music.

Havana 330 Ritch. 10pm. Latin dance music with residents.

Life VSF 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.

Mandala Amoeba Music. 7pm.

Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

Mission K.O. 26 Mix. 10:30pm. With Toph One and Val.

Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.

Nikita Ten 15 Folsom. 10pm, \$15. With Judge Jules and DJ Feelgood.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.

Shake Galaxy 1840 Haight; 387-2996. 10pm-2am. With residents.

Sol Elements Oxygen Bar. 9pm. With Sol Provider.

Square Ruby Sky. 9pm-3am. House music with Anita Lofton and Diggler.

Step An Sabin 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some, and guest Noel.

Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Ma-neesh the Twister.

Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.

True Skool Storyville. 9pm, \$5-10. Hip-hop with residents and guests New Native and Radioactive.

Usable Transformations Rawhide. 9pm-2am, \$10. Techno and experimental music with performances by Adult, OST, and Gold Chains and DJ music by Kit Clayton, Bre-Ad and Jon Santos, and Actual Jakshun.

Watermelon Meet at Pier 41; (510) 601-TWEB. 10pm-2am. With residents and guest Terry Lee Brown Jr.

Wisdom 238 Columbus; 979-3031. 9:30pm-9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

Club Fuse 10pm. Brazilian music with guests Sensasamba and the Aquarela dance group.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

Adesso Ensemble Old First Church. 8pm, \$7-9. The ensemble, along with the Peninsula Women's Chorus, premiere several new works during this experimental music concert.

David Jacobson Noe Valley Ministry. 8pm, \$5-8. The violinist, accompanied by pianist Dmitriy Cogan, gives a recital.

Florence Quivar Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The mezzo-soprano and pianist J.J. Penna give the West Coast premiere of William Bolcon's song cycle *From the Diary of Sally Hemings*.

San Francisco City Chorus Calvary Presbyterian Church, 2515 Fillmore; 765-SONG. 8pm, \$10-17. The chorus, along with the FCCB Chancel Choir and the California Chamber Symphony, presents Verdi's *Requiem*.

San Francisco Conservatory of Music's Opera Theatre Fort Mason Center, Cowell Theater, Marina at Buchanan; 759-3475. 8pm, \$10-15. Through Sun/8. See Thurs/5.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Through Sat/7. See Thurs/5.

Bay Area

Chanticleer First Congregational Church, 2345 Channing, Berk; (415) 392-4400. 8pm, \$21-32. The classical vocal ensemble performs works by Dietrich Buxtehude.

University Chorus UC Berkeley. Hertz Hall, Berk; (510) 642-4864. 8pm, \$2-8. Paul Flight directs the chorus through works by Brahms, Zoltan Koldaly, Dvorak, and Mendelssohn. Through Sat/7.

Continued on page 70



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Thursday, April 5
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MARK WILLIAMS
BABATUNDE 10pm

Friday, April 6
SALSA!
LOS COMPAS 10pm

Saturday, April 7
LICK SHOT CREW
REGGAE 10pm

Sunday, April 8
CHARLES MCNEAL & COMBUSTION 5-9pm

Monday, April 9
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9pm/\$6 cover

Saturday 4/7...toph party
dj toph 10pm/\$5 cover

Sunday 4/8...stonecold chillin
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All shows listed are on sale now unless noted, for complete lineup visit superflypresents.com

Just Announced - On sale Friday, April 6th at 11AM CST

Sunday, May 6th **SuperJam** Saenger Theatre
Carter Beauford - drums John Medeski - keyboards
Meshell Ndegéocello - bass Joshua Redman - sax
Marc Ribot - guitar

Superfly and Pranava present: Rosys Jazz Series - 2 Shows Per Night - 9PM & 11PM

5/4 & 5/5 **Joshua Redman Quartet**

4/28 **McCoy Tyner Trio**

Theater Shows

5/3 - State Palace Theatre
Ben Harper
& the Innocent Criminals plus Ozomatli

5/2 - Saenger Theatre (Mobile, AL)
String Cheese Incident

5/4 - State Palace Theatre
Galactic
plus Special Guest (TBA)

5/5 - State Palace Theatre
Medeski Martin & Wood
plus Critters Buggin'

Club Shows

4/27 - Howlin' Wolf (Late)
Sound Tribe Sector 9

5/2 - Howlin' Wolf & Project Logic
DJ Logic

4/28 - Howlin' Wolf
Karl Denson's Tiny Universe

5/4 - Howlin' Wolf (Late)
Ozomatli

4/28 - Howlin' Wolf (Late)
Disco Biscuits

Just Announced! 5/5 - Howlin' Wolf
Robert Walter's 20th Congress
plus Sugarman Three

Superfly & Tiptina's present: 4/29 - @ Tiptina's (Late)
Deep Banana Blackout

Just Announced! 5/6 - Howlin' Wolf
Karl Denson's Tiny Universe

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Fri April 6 **LIVE BRAZILIAN MUSIC SENSASAMBA**
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Going Away Party with AQUARELA
Samba Lessons from 9 to 10pm

Sat April 7 **GRAVITY**
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CAJUN
WED 4/4 9 PM \$8
DANNY POULLARD & FRIENDS
8 pm dance lesson w/Diana Castilla

JAZZ/FUNK
THURS 4/5 9 PM \$8
BETH CUSTER
Doña Luz 30 Besos
plus Sonya Hunter Duo

REGGAE
FRI 4/6 9:30 PM \$11
NATIVE ELEMENTS
Rahsul

CAPE VERDEAN BLUES
SAT 4/7 8:30 PM \$15
PAUL PEÑA
Zulu Exiles

BENEFIT
SUN 4/8 3 PM \$10
ARCHWAY SCHOOL w/
Nova Trova w/Ray Cepeda
Michael James Quartet +

FLAMENCO
SUN 4/8 8 PM \$8
OPEN STAGE
w/Carola Zertuche & group

Bottom of the Hill
info line: 621-4455

Wed 4/4 9:00 \$6
San Geronimo
Selby Tigers
Fluke Starbucker

Thur 4/5 9:30 \$12
Mighty Mighty Bosstones
Voodoo Glowskulls

Fri 4/6 9:30 \$12
Mighty Mighty Bosstones
No Use For A Name

Sat 4/7 9:30 \$12
Mighty Mighty Bosstones
Tsunami Bomb

Sun 4/8 9:30 \$12 no BBQ
Mighty Mighty Bosstones
Flogging Molly

Suplex
Kill The Messenger
Men Of Porn

Tue 4/10 9:00 free
Bullet Proof Space Travelers
DJ Quest
DJ Eddie Def
DJ Q
DJ Marz
DJ Eddie K

Wed 4/11 9:30 \$6
Subarachnoid Space
Kinski
Saint André

UPCOMING
Thur 4/12
The Fucking Champs
Drunk Horse
Hammers of Misfortune
i Carlos!
John Vanderslice
Moore Brothers

Fri 4/13
Fuck
Mono Pause
Gray W Davis

Sat 4/14
all-u-can-eat BBQ at 4
Canyon
Western
Wellwisher

Sun 4/15
Rapture
gogogoairheart
Chandeliers
The Intima

Mon 4/16
Shipping News
Pleasure Forever
Sappington
David Thomas & Two Pale Boys
Mark Growden
Snowmen

Tue 4/17
Juliana Theory
Izm
Richard Buckner
Arab Strap
Arab Strap
Two Pale Boys
The Plus Ones
Ziggens
Red Meat
Spot 1019
Rum Diary
Tav Falco & the Panther Burns

Thur 4/19
Fri 4/20
Sat 4/21
Sun 4/22
Mon 4/23
Tue 4/24
Wed 4/25
Thur 4/26
Fri 4/27
Sat 4/28
Sun 4/29
Mon 4/30

music
calendar rock, jazz, folk/world, dance clubs & classical

From page 69

saturday 7

Rock/blues/hip-hop
ADZ, Mother Superior Pound-SF, Pier 96, 100 Cargo; 826-9202. 8pm.
Blue Sky Roadster, Action Slacks, Ashley Stove, Chantigs Paradise Lounge. 8:30pm.
With guests. See "Actionslacks," page 49.
Chupacabra Elbo Room. 10pm, \$7.
Dlu Dara Justice League. 9pm, \$10.
Hellfire Choir, Lower Forty-Eight, Spread Eagle, Grannies Kim's. 9pm, \$5.
Ben Hunter and Celtic Scandal Johnny Foley's. 9pm.
Edna Love Skip's Tavern. 9pm. Through Sat/7.
Amy Meyers Band, Vick-Steve-Paul, Liz Anah Hotel Utah. 9pm.
Mighty Mighty Bosstones, Tsunami Bomb Bottom of the Hill. 10pm, \$12. Through Sun/8.
Jane Divor Herbst Theatre, 401 Van Ness; (415) 421-TIXS. 8pm, \$38.75.
Particle Boom Boom Room. 9:15pm, \$10.
Jamie Sheets Blue Lamp. 9:30pm.
Soft Boys, Young Fresh Fellows Fillmore. 8pm, \$20.
Sol Americano, Sunchild, Shinola Great American Music Hall. 9pm.
Strumpet, F Hole, Still House El Rio. 4pm, \$5.
Rube Waddell, Ray's Vast Basement Cafe du Nord. 10pm, \$7.
Carlos Washington and Giant People, Hanaman Tongue and Groove. 9pm, \$10.
Zmrzlina, Barbara Manning El Rio. 10pm, \$7.

Bay Area
Biblical Proof of UFOs, Men of Porn, Suplex, Totimoshi Port Lite. 9pm, \$5.
Crater Jupiter. 8pm.
Dave Gleason's Wasted Days Ivy Room. 10pm, \$5.
Influents, Love Kills Love, Librarians Stork Club. 10pm, \$5.
Natasha Miller Adelphi Club, 2167 Central, Alameda; (510) 748-8181. 7:30pm, \$3-8.
M-Pact, Hookslide, Speedzoo, Talk of da Town Inmusicast, 5429 Telegraph, Oakl; (510) 601-1024. 8:30pm.
Naru, Kween, 2 Incognito, Quraun La Peña Cultural Center. 8pm, \$8-10. With guests.
Plus Ones, Evaporators, Pattern, Dukes of Hamburg, Goblins-Skabins-Discoblins-Gothblins 924 Gilman. 8pm, \$5.
Roy Rogers and the Delta Rhythm Kings, Chuck Day 19 Broadway. 9pm, \$12.
Takezo Eli's Mile High Club. 8pm.

Jazz/new music
Tim Armacost Quartet Jazz at Pearl's. 9pm.
Rhonda Benin and Soulful Strut Enrico's. 8:30pm.
Don Bennett and Jeanne Hoffman Moose's. 8pm. Also Tues/10.
Bo Grumpus Atlas Cafe. 4pm.
Jim Campilongo Amoeba Music. 2pm.
Cannonball Bruno's. 10pm, \$7.
Tim Foley and Anton Krukowski Carta. 7:30pm.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Jenna Mammina Circadia. 8pm, \$3.
Jacqui Naylor Plush Room. 8 and 10:30pm, \$20.
Marcus Shelby Jazz Orchestra Butterfly. 11pm.
Today's Soup Canvas Cafe, 1200 Ninth Ave; 504-0070. 8pm.

Bay Area
Amy Denio Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm, \$5-10.
George Shearing Yoshi's. 8 and 10pm, \$26. Through Sun/8.
Starlight Orchestra Strawberry Recreation Center, 118 East Strawberry Drive, Mill Valley; (415) 485-5500. 7pm, \$18.

Folk/world/country
Aterciopelados, Tijuana No! Slim's. 9pm, \$25. See Critic's Choice.
Eek-A-Mouse, Congos Maritime Hall. 8pm, \$15-18. See 8 Days a Week, page 56.
Josh Jones Quartet 850 Cigar Bar. 10pm.
RPM Plough and Stars. 7pm.
They Call Me Lucky Simple Pleasures Cafe. 8pm.

Bay Area
Danongan Kalanduyan and Hafez Modirzadeh Asia Pacific Cultural Center, 388 Ninth St, Oakl; (510) 208-6088. 8pm, \$12-14.
Lowen and Navarro Freight and Salvage. 8pm, \$15.50-16.50.
Nobility from Ipanema Blake's. 9:30pm, \$7.
Paul Peña Ashkenaz. 9:30pm, \$15.
Virginia Rodrigues Marin Center, Avenue of the Flags, San Rafael; (415) 512-7770. 8pm, \$20-25.

Dance clubs
Backflip 10pm-2am, \$5. House music.
Bas 9:30pm-2am. House, salsa, and club music with David Murray, Tony O, and Jojo.
Bayside The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.
Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.
Bohemia 1624 California; 474-6968. 10pm-2am. House music with rotating residents.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.
Circuit Decibel, 699 Market; 547-1407. 10pm-4am. House music.
Eargasmic Oxygen Bar. 9pm-2am. With Rick Lara.
Eklektik Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guests Tee-bee, Klute, and Polar.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Emoto 26 Mix. 9pm-2am, \$5. Breakbeats and experimental music with Andrew Jervis, Tomas, and Jonah Sharp.
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Kojak Hush Lounge. 10pm-2am, \$4. With Cool Chris and Vinnie Esparza.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Dushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrin and Sutate.
Release Ten 15 Folsom. 10pm-6am.
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.
Rubbish Jezebel's Joint, 510 Larkin; 789-8573. 9pm, \$10-15. Funk and disco with Claire Hall.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Shelter 330 Ritch. 10pm-4am, \$12. With John Howard, Teresa, and Solar.
Sub Zero Sno-Drift. 10pm-4:30am.
Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Technology Space 550. 10pm-6am, \$20. House with Frankie Bones, Graeme, Nikola, and others.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

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Continued on page 73



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April 13 • Anita Lofton
April 20 • Tom Thump and Behrouz
April 27 • Behrouz and Tom Thump

April 7 • TBA
April 14 • Consuelo and Laird
April 21 • Consuelo and Anita Lofton
April 28 • Pete Stull

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Saturday 7

From page 70

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Richard Nelson and Tim Rice's '80s rock opera is performed. Through Sun/29. San Francisco Conservatory of Music's Opera Theatre Fort Mason Center, Cowell Theater, Marina at Buchanan; 759-3475. 8pm, \$10-15. Through Sun/8. See Thurs/5. San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Thurs/5.

Bay Area

Magnificat First Congregational Church, 2345 Channing, Berk; (415) 979-4500. 8pm, \$12-25. The early music ensemble presents Marc-Antoine Charpentier's Actéon and Les Arts Florissants. University Chorus UC Berkeley, Hertz Hall, Berk; (510) 642-4864. 8pm, \$2-8. See Fri/6.

sunday 8

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus. Blues jam Skip's Tavern. 4pm. With Regi Harvey. Dropkick Murphys, Swingin' Utters, Lars Frederickson and the Bastards, Reach the Sky Maritime Hall. 8pm, \$13. Gault, Bleak Track, Descending Sorrow Kim's. 6pm, \$5. Chris Haugen, First Circle Hotel Utah. 8:30pm. Immolation, Goat Whore, Impaled, Straight to Space Covered Wagon Saloon. 8pm, \$10. See 8 Days a Week, page 56. Mighty Mighty Bosstones, Flogging Molly Bottom of the Hill. 10pm, \$12. Ramona the Pest, Carraig De Forest, Velveteen, Vanessa Lowe, Lessicks Kid, Hoarhound, Reverend Screaming Fingers Cafe du Nord. 9pm.

Bay Area

Open mic Stork Club. 4pm. With Girl George. Psychotica Blake's. 9:30pm, \$6. Martin Simpson Freight and Salvage. 8pm, \$16.50-17.50.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm. Opie Bellas Top of the Mark. 8:30pm, \$8. Mike Greensill and friends Moose's. 7:30pm. Bob James, Keiko Matsui Palace of Fine Arts, 3601 Lyon; (415) 421-TIXS. 8pm, \$32.75. Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm. Love Motel Rassellas. 6pm. Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm. Tom Shaw Carta. 11am. Mitch Schrifin and Alexander Smith Carta. 7pm. Eric Shifrin Enrico's. 7pm.

Bay Area

AMM Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm, \$5-10. See 8 Days a Week, page 56. Jazz jam session Bluesville. 8pm. Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakl; (510) 654-5300. 11pm. George Shearing Yoshi's. 2 and 8pm, \$5-26. Slide, Dori and Dave 19 Broadway. 4:30pm.

Folk/world/country

Julio Bravo El Rio. 4pm, \$8. With omnivore BBQ at 3pm. Tony McMahon Johnny Foley's. 9pm. Seisiun Plough and Stars. 7pm. With Paul Chaffee and Richard Mandell.

Bay Area

Domingo de Rumba La Peña Cultural Center. 3:30pm. Hillbillies from Mars Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 2pm, \$5-10.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Continued on page 74

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Fri 4/6
9 PM

2nd Set
Luce
Keith Hayman

Sat 4/7
9 PM

Amy Meyers Band
Vic, Steve & Paul (Soup, Carnival Dogs)
Liz Anah

Sun 4/8
8:30 PM

Chris Haugen
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First Circle

Mon 4/9

Open Mike w/ Dayla
Soul... 7:30 sign ups FREE

Tues 4/10
8:30 PM

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Upcoming:

4/11 GREG LOIACONO (MOTHERS), BRAD BROOKS
w/ PAUL HOAGLAND, DANA JENSEN...

4/12 BEST OF DIVAS w/ EINHORNE, LAURA CHANDLER,
ROBERTA BOWMAN, HEATHER COMBS

4/13 KIND HARVEST, TEN POUND BROWN

4/14 BUDDHAKAROWSKI, BID BLUE HEARTS, FACE ON STRAIGHT

4/15 STUCK IN A GROOVE, TRA

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4/17 DIVABANDS w/ SMALL WONDER, PARADIGM, KENNI

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calendar rock, jazz, folk/world, dance clubs & classical

Sunday 8

From page 73

Booty Base Beauty Bar. 9pm-2am. Old and new school electro with Paz 38 and Saiki and guest Concepts.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Compression An Sibin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass.
Oen Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.
Oevotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias and guest Kevin Koga.
Oot Restaurant 1611 Post; 922-7788. 8pm-3am, \$5. Trance and house with Reckless Ryan, Jayen V, Drew, and Kins.
Oub Mission Elbo Room. 9pm-2am, \$4. Dub and roots reggae with Sep, Spliff Skankin', and 1-Vier.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sedation Oxygen Bar. 9pm. With residents.
Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and guest Donald Glaude.
Sundance Saloon King Street Garage. 6-11pm, free. Country-western dancing.
Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with residents.
Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.
T-ance Endup. 6am. House music with rotating residents.

Bay Area

Oillar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.
Summer Planet Club Fusett. 10pm. World beat and house music with INI.

Classical

Chanticleer Mission Dolores Basilica, 3321 16th St; 392-4400. 7pm, \$21-32. See Fri/6.
Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Sat/7.
Renée Fleming and Jean-Yves Thibaudet Davies Symphony Hall, 401 Van Ness; 864-6000. 7:30pm, \$13-67. The soprano and pianist give a duo recital.
Magnificat St. Gregory Nyssen Church, 500 De Haro; 979-4500. 4pm, \$12-25. See Sat/7.
San Francisco Conservatory of Music's Opera Theatre Fort Mason Center, Cowell Theater, Marina at Buchanan; 759-3475. 2pm, \$10-15. See Thurs/5.
Schola Cantorum of the Shrine of St. Francis St. Francis of Assisi, 610 Vallejo; 983-0405. 4pm.
Christoph Tietze St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist gives a recital.

Bay Area

Berkeley Symphony Orchestra St. John's Presbyterian Church, 2727 College, Berk; (510) 841-2800. 7:30pm. The orchestra presents "Under Construction," a collection of new works and works in progress by local composers.
Stefano Fiuizi MusicSources, 1000 The Alameda, Berk; (510) 528-1685. 5pm, \$15-18. The fortepianist performs works by Haydn, Mozart, Beethoven, and others.
Prometheus Symphony St. Ambrose Church, 1145 Gilman, Berk; (925) 447-3659. 3pm. The symphony performs Beethoven's Romance in F and Bruckner's Symphony No. 6.
San Francisco City Chorus First Congregational Church, 2345 Channing, Berk; (415) 765-SONG. 3pm, \$10-17. See Fri/6.
UC Alumni Chorus UC Berkeley, Hertz Hall, Berk; (510) 643-9645. 7:30pm, \$8-12. The chorus sing popular opera songs from Copland's The Tenderland, Bizet's Carmen, and others.

monday 9

Rock/blues/hip-hop

Jane Brody, Holly Figueroa, Sean Hayes, Jolie Holland Cafe du Nord. 9pm, \$5.
Joe Jackson and Graham Masby Fillmore 8pm, \$39.50.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Peanut and the Apocalypse Boom Boom Room. 9:15pm, \$3.
Suplecs, Kill the Messenger, Men of Porn Bottom of the Hill. 9pm, \$6.
That One Guy and His Magic Pipe Elbo Room. 9pm, \$4.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.

Jazz/new music

Opie Bellas Enrico's. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Ruth Davies and Kevin Gibbs Moose's. 8pm.
Smith Oobson, Jr. Simple Pleasures Cafe. 8pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Swing Session Starlight Room. 8:30pm.

Bay Area

Carma Big Band 19 Broadway. 9:30pm.
Gregory James Band Yoshi's. 8 and 10pm, \$8.
Jazz improv jam session Glasson Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.

Dance clubs

Club Oread Justice League. 9pm, \$10. Reggae and dancehall.
Oalva 3121 16th St; 252-7740. 10pm-2am. With Consuelo and Kevin.
Frizar The Top. 10pm. With Jeremiah, Barefoot, and Cerulean.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge An Sibin, 1176 Sutter; 929-1992. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.
Open turntables Movida Lounge. 8pm.
Reggae Mondays Tinnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Classical

New Music Ensemble San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. Conductor Nicole Paiement and the ensemble pay tribute to Andre Imbrie's 80th birthday with several world premieres of new works.

Bay Area

Jennifer Curtis Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm.

tuesday 10

Rock/blues/hip-hop

Bullet Proof Space Travelers Bottom of the Hill. 9pm.
Cryptopsy, Candiria, Origin, Poison The Well Pound-SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$12-14.
'Oivabands' Hotel Utah. 8:30pm, \$5. With Kristin Battersby, Liz Anah, and Holly

Continued on page 77



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yuji oniki

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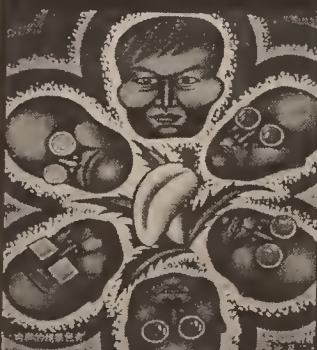
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special guest MYSTIC

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every Thurs thru April ...the 80's come ALIVE with the high energy Tainted Love-

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Sunset Promotions presents... former trumpet player of Karl Denson's Tiny Universe

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with Hanuman \$10

SATURDAY

Sunset Promotions presents... former trumpet player of Karl Denson's Tiny Universe

Carlos Washington & Giant People
with Cold Front \$10

TUESDAY

Rigsby presents
dj chuck 'n' roll plus special guest
spinnin' intoxicating house rhythms
30°30°

Coming Soon

Tainted Love Th 12
Los Mocosos F 13
Return of **San Flasco** Sa 14
TaG Anniversary Bash F 19

cafe DUNORD

4/4 Ultra Pop and Bittersweet Harmony
PERSEPHONES BEES W
ABBEY TRAVIS
FONDA
10PM

4/5 Closed For Private Event Th

4/6 Vintage Jazz and Blues
LAVAY SMITH AND HER RED HOT SKILLET LICKERS F
10PM

Ben Bonham
7:30pm

4/7 Musical Fiction
RUBE WADELL Sa
RAY'S VAST BASEMENT
ERIC MCFADDEN
9:30PM

4/8 Ramona The Post Farewell Extravaganza featuring
THE REVEREND SCREAMING FINGERS, HOARHOUND, LESSICK'S KID, RAMONA THE PEST, CARMAIG DE FOREST, THE VELVET TEEN, VANESSA LOWE Su
8PM

4/9 Songwriter's Showcase
JANE BRODY, HOLLY FIGUEROA, SEAN HAYES, JOLIE HOLLAND M
9PM

4/10 Organic Electronic Radio
KOOKEN & HOOMEN W/PSYCHOKINETICS Tu
10PM

COMING UP:
4/11 SMILER, VAPORTRAIL
4/12 LEDISI W/ ANIBADE AND DJ U

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Tuesday 10

From page 74

Figueroa and Kellee Bradley.
Andrew Freeman Band Blue Lamp. 9:30pm.
Joe Jackson Warfield. 8pm, \$32.50.
Kookin and Hoomen Cafe du Nord. 10pm, \$5.
Me First, Chantigs, New Rochelles Kino's.
9:30pm, \$5. See 8 Days a Week, page 56.
Oscar Myers' Bluesbeat Boom Boom Room.
9:15pm, \$1.
Liz Pisco, Drowning Noah Paradise Lounge.
9pm, \$6. With open mic with Babs and
Benjamin the Dog in the upstairs lounge.

Bay Area

Wendy Dewitt Ivy Room. 10pm, \$5.
Felice, Librarians Blake's. 9:30pm, \$3.
Ashley Stove, Baby Carrot, Vespertines
Stork Club. 9pm, \$5.

Jazz/new music

Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz Trio Beach Chalet. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Paul Mindrup Simple Pleasures Cafe. 8pm.
Fred Ross Project Starlight Room. 8pm.
Ricardo Scales Top of the Mark. 3pm.
Shinola Bruno's. 9pm, \$5.
Lavay Smith and Her Red Hot Skillet Lickers
Top of the Mark. 8:30pm, \$8.
Swing Session Broadway Studios. 9pm.
With DJ Spencer.

Bay Area

Flora and Airtio Yoshi's. 8 and 10pm, \$18.
Through Sun/15.
Mos Thumbz Jupiter. 8pm.
Young Musicians Program jazz combo Julia
Morgan Center for the Arts, 2640 College,
Berkeley. (925) 798-1300. 7pm, \$5-10.

Folk/world/country

Seisuin Plough and Stars. With Jack Gilder,
Kevin Bernhagen, and Richard Mandell.
Vivendo de Pao Elbo Room. 9pm, \$6.

Bay Area

Kevin Burke Freight and Salvage. 8pm,
\$16.50-17.50.
Jerry Hannan 19 Broadway. 9:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb 1 Sabbah spins a blend of interna-
tional music.
Birth, School, Acid House, Death Galaxy,
1840 Haight. 387-2996. 9pm-2am, \$5. With
residents Simon DK and Mad Marj.
Cocktail hour Club Deluxe. 6-9pm. Lounge
music with Powerlounge and Brian Cox.
Development AsiaSE. 10pm. Reference,
Raygun, and Mykul Crane spin breakbeat
and house.
Down There 26 Mix. 9pm-2am. Hip-hop
and downtempo with residents Monkey and
Stef and guests Au'damn and Ross Hogg.
Familia Royale, 1326 Grant; 332-5800, ext
211. 9:30pm-2am. Hip-hop, jazz breaks,
funk, latin, and dancehall.
F#@! Tuesdays Backflip. 10pm-2am. '80s
music, soul, breakbeat, and hip-hop.
Karamba Glas Kat. 9:30pm-2am.
Mayonnaise Skylark, 3089 16th St; 621-
9294. 10pm-2am. House music with Cyrus.
Node Pow! A Cocktail Lounge. 9pm-2am.
Indie rock and electronica with Thorsten
Sideboard and guests.
Phuturo The Top. 7-10pm. Jungle music
with Eva, Femmes Fatales, and White
Rabbit. 10pm. Phunckateck crew.
Scope Light, 839 Geary; 430-2161, ext 2080.
6pm-2am, \$3. Trance and breaks with KJ
and Anon.
Soul Samba Dalva, 3121 16th St; 252-7740.
10pm-2am. Latin beats with El Super
Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice. 10pm-2am, \$5. Soul music
with DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with
Phiness.
Mad Hatter Bench and Bar, 120 11th St;
(510) 496-6000, ext. 120. 9pm-2am, \$3-5.
Underground dance music.
Ruby Room 10pm-2am. Punk rock with
Kenny Kaos.

Continued on page 78

Boston Spirits

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Red Devil Lounge

Wed. 4/4
"Extra Ghost"
w/ "Rolling Blackout"

Thurs. 4/5
"Ten Mile Tide"

Fri. 4/6
"Interstate 80's"

Sat. 4/7
"Venus Envy"
80's Party

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MONDAY 4/9
\$6 8:30PM
JESSIE DeNATALE LODI

SUNDAY 4/15
\$7 8:30PM
BETH CUSTER DONA LUZ 30 BESOS
W/ OLLIN
(FROM L.A.)

MONDAY 4/16
\$6 8:30PM
GARTH STEELE KLIPPERT & THE ROLLING BLACKOUTS
W/ TBA

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Thurs. 4/5 \$5
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Fri. 4/6 \$5
CUSTARD PIE:
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Sat. 4/7 \$10
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ACAPELLA

Tues. 4/10 \$5
NEW ROOTS TO HIP HOP
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W/ GUEST: 40 WATT HYPE

Wed. 4/11 \$3
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Thurs. 4/12 \$5
TEN TON CHICKEN
NEW MONSOON

Fri. 4/13 \$5
STYMIE + THE PIMP JONES
LOV ORCHESTRA

Sat. 4/14 \$10
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SMOKIN GRASS
TEA LEAF GREEN

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SHOWS AT 8 & 9:30PM
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4/4 WED	JANET SEDLAR RYTHMN & BLUES	
4/9 MON	DYNELL NU SOUL	
4/10 TUE	KIM NALLEY CLASSIC JAZZ	
4/11 WED	JOSH JONES FEAT. Scherazade NEO SOUL & CLASSIC JAZZ	

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Tuesday 10

From page 77

Classical

Stefano Fiuzzi *Presidio Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, \$10.* The pianist is joined by violinist Joseph Gold, and flutist Marta Mazzini perform chamber music pieces.

Daniel Lee *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25.* The Korean-American cellist makes his local debut with the help of pianist Hyo-Sun Lim.

Victoria Neve, Jupiter Trio *Veterans Building, Green Room, 401 Van Ness; 512-0641. 8pm, \$12-18.* Composers Inc. sponsors this evening of new works by local composers; Neve and the Jupiter Trio are the interpreters.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

Wednesday 4

Around town

'China Today: An Armchair Interview with Orville Schell' *University of San Francisco, Lone Mountain Campus No. 100, 2800 Turk; 422-6357. 5:45pm, free.* The journalist and author discusses current events in China, including human rights, Falun Gong, and U.S.-China relations.

'Community Health Fair' *City College of San Francisco, John Adams Campus, 1860 Hayes; 561-1900. 9am-2:30pm, free.* Free medical services and information, including STD testing, blood pressure screening, and body-fat measurement, are available at this event.

Eve Ensler *Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17.* The author of *The Vagina Monologues* discusses her work.

'Racial Violence on Trial: Our Legal War Against Hate' *Seven Hills Conference Center, SFSU, 1600 Holloway; 338-7110. 4pm, free.* Historian Christopher Waldrep discusses racial violence in America.

The Swiss Counsel Honors 'Silent Voices Speak' *Herbst International Exhibition Hall, the Presidio, Moraga at Montgomery; 928-2992. 8pm, free.* The Consul General of Switzerland and other guests speak in honor of the current Holocaust-themed exhibit, *Silent Voices Speak*.

927-0960. 7pm, \$25. The author and jewelry designer hold a silent auction of pieces to raise money for the Bangladeshi Woman's Organization, which seeks to raise funds for a rural hospital in Bangladesh.

Authors

Herbert Bix *Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.* The author discusses *Hirohito and the Making of Modern Japan*.

Glinda Bridgforth *Marcus Books, 3900 MLK Jr. Way, Oakl; (510) 652-2344. 6:30pm, free.* The author discusses *Girl, Get Your Money Straight!: A Sister's Guide to Healing Your Bank Account and Funding Your Dreams in Seven Simple Steps*.

Mary Olmstead *Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free.* The journalist gives a slide presentation on *Hidden Wine Country*.

Bay Area

Alice Walker *James Moore Theatre, Oakland Museum of California, 1000 Oak, Oakl; (510) 238-3134. 7pm, free.* The Pulitzer prizewinning author discusses her work.

Friday 6

Around town

'Issues for Transgenders in the Workplace' *Kaiser Permanente Divisional Offices, 1950 Franklin, Second Floor, Oakl; (415) 439-4272. 8-9:30am, \$10.* Transgender community leaders Cecilia Chung, Yosenio Lewis, and Gina Eichenbaum discuss issues they have faced in the workplace at this breakfast event.

Real Skateboards video screening and party *Slim's, 333 11th St.; 468-7045. 9pm, call for free tickets. See 8 Days a Week, page 56.*

'Science, Policy, and Public Attitudes' *155 Dwinelle, UC Berkeley, Berk; (510) 643-8860. 4:10pm, free.* The head of the United Kingdom Academy of Sciences, Oxford professor Sir Robert May, gives this lecture.

Benefits

'Poetry and Pizza' *Escape from New York Pizza, 333 Bush; 421-0700. 7:30pm, \$5.* This monthly reading benefits a different local organization every month; tonight's featured poets, Jim and Eleanor Watson-Grove, raise funds for *Comet* magazine.

Authors

Judith Orloff, M.D. *Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free.* The doctor discusses *Dr. Judith Orloff's Guide to Intuitive Healing*.

Bailey White *Marin Center, Avenue of the Flags, San Rafael; 472-3500. 8pm, \$12-24.* The author of *Quite a Year for Phlms* reads from his work.

Saturday 7

Around town

'Cambodian and Laotian New Year' *Asian Art Museum, Grunin Court, Golden Gate Park, 75 Tea Garden; 379-8800. Noon-3pm, \$4-7.* Cambodian monks, storytelling, dancers, a treasure hunt, and other festivities help commemorate the traditional new year.

'Gay Geeks' *Cafe Macondo, 3159 16th St; (510) 351-5500. 2-6pm, free.* Meet other gay, bisexual, and lesbian folks for intellectual conversation.

'Tibet Day 2001: Tune in to Tibet' *Fort Mason Center, Bldg A, Marina at Laguna; (510) 235-5984. Noon-7pm, \$5-8.* Tibetan culture, art, music, and cuisine highlight this festival, which also aims to educate about Tibet's political struggles.

'22nd Annual First Night Community Passover Seder' *Jewish Community Center, 3200 California; 292-1290. 7pm, \$20-48.* Enjoy a traditional kosher meal and Passover celebration at this holiday event.

Continued on page 20

Thurs April 5 & Fri April 6 8pm

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www.YerbaBuenaArts.org
Info: www.rova.org or 415.487.1701

CURTAIN TALK with Composers Friday, April 6, 7pm

Rovate 2001 is presented by Rova:Arts, a non-profit organization.

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In celebration of ODC/San Francisco's 30th Anniversary Season

APRIL 13, 2001 Friday

Performance 8 pm | Yerba Buena Center for the Arts Theater • 700 Howard @ Third
Cocktails & Dancing 10 pm - 2 am | The W San Francisco • 181 Third @ Howard
Groove to the latest in house, progressive and latin beats.

Featuring DJ's Brad Robinson (Space Cowboys) and Chris Dadzitis (grin).

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TICKETS

\$85 | performance and party \$65 | party only

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Chuck Day

Sun. 4/8
SLIDE 8:30PM
DORI & DAVE 4-8pm

Mon. 4/9 9pm
Carma Big Band

Tues. 4/10
Jerry Hannan

Fri. 4/13 9:30pm
JOSE NETO

Sat. 4/14 9:30pm
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Jethro Jeremiah Band

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Bay Area

'The Genetic Book of the Dead' *International House Auditorium, 2299 Piedmont, Berk; (510) 643-7413. 4:10pm, free.* Oxford professor Richard Dawkins discusses modern Darwinism. See also Tues/10.

'Woman Off the Wall' *Osher Marin Jewish Community Center, 200 North San Pedro, San Rafael; (415) 479-2000. 7pm, \$5-8.* Jerusalem City Council member Anit Hoffman discusses women's rights in Israel.

Benefits

'S.O.T.A. at the Fillmore' *Fillmore, 1805 Geary; (415) 421-TIXS. 8pm, \$70.* Carlos Santana and Benny Rivfeld's S.O.T.A. Orchestra are among the performers at this benefit for the San Francisco School of the Arts; Cheech Marin is the master of ceremonies.

Authors

Martha Tod Oudman *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free.* The author discusses her memoir *Augusta Gone*.

Kristin Lawson and Anneli Rufus *San Francisco Public Library, Main branch, 100 Larkin; 557-4277. 6pm, free.* The authors discuss *California Babylon: A Guide to Sites of Scandal, Mayhem, and Celluloid in the Golden State*.

Bay Area

John Christgau *San Bruno Library, 701 Angus West, San Pablo; (650) 616-7078. 7:30pm, free.* The author reads from *Origins of the Jump Shot: Eight Men Who Shook the World of Basketball*.

Thursday 5

Around town

'The New Economy: Una Rivoluzione in Corso (An Ongoing Revolution)' *Istituto Italiano di Cultura, 425 Washington, Suite 200; 788-7142. 6pm, free.* Italian journalist Federico Rampini presents excerpts from his latest work.

'Theater in the New Millennium' *New College Cultural Center, 766 Valencia; 437-3434. 7:30pm, free.* Playwright and Bay Guardian theater critic Brad Rosenstein gives this lecture.


'20th Annual Bay Area Book Reviewers Association Awards' *Koret Auditorium, Main Library, 100 Larkin; (510) 525-5476. 5-8pm, free.* A book signing and reception precedes the awards show, which honors Northern California writers. Author Tillie Olsen receives a lifetime achievement award.

Benefits

Isabel Allende and Tabra Tunoa *Book Passage, 51 Tamal Vista, Corte Madera; (415)*

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Artistic Director
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APRIL 4 - 22

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Benefit Party at 10 pm at The W San Francisco

Groove to the latest in house, progressive & latin beats. Complimentary wine, champagne & hors d'oeuvres.

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Shira Levine, Event Chair

Event Committee:

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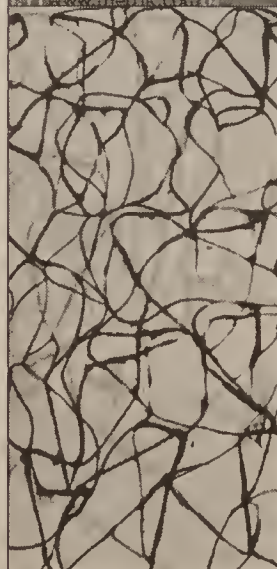
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010101: art in technological times

What effect does technology's escalating presence have on our hearts and minds? Leave it to SFMOMA to bring together a revolutionary exhibition, both in-gallery and online, comprised of works by leading artists, architects, and designers—all responding to a world being thoroughly transformed by technology. Visit online at sfmoma.org and artmuseum.net.

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through Sept 16

points of departure: connecting with contemporary art

How does a twenty-first-century museum reinvent itself for the technological age? Explore essential themes of modern art as SFMOMA presents a reinterpretation of major works from the permanent collection, including recent acquisitions on view for the first time. Experiment with new technological devices created to enhance understanding of these works and their creators.

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SFMOMA

open for interpretation

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events

calendar

Saturday 7

From page 78

Bay Area

'A Celebration of Poets and Writers' Oakland Main Library, West Auditorium, 125 14th St, Oakland; (510) 238-3136. 1-4pm, free. Terry Ehret, Deborah Major, Rafael Jesus Gonzalez, Canyon Sam, and other poets and writers share their work.

'Research, Repatriation, and Publics: The Role of Museum Anthropology in the 21st Century' 160 Kroeber Hall, UC Berkeley; Berk; (510) 643-7648. 2pm, \$1-2. Anthropologists and museum curators participate in this panel discussion.

Small Press Distribution open house Small Press Distribution, 1341 Seventh St, Berk; (510) 524-1668, ext 305. Noon-4pm; readings 2pm, free. Purchase some of Small Press Distribution's 8,000 titles at discounted rates and enjoy free food and drinks and readings by local authors. Poet Clark Coolidge headlines, with Lucha Corpi, Lauren Gudath, Priscilla Lee, and D.A. Powell.

Benefits

Film Arts Foundation fundraiser Film Arts Foundation, 346 Ninth St; 552-6350. Noon, \$10-20. The foundation hosts a fundraiser with music by Jonathan Richman, Persephone's Bees, Cubby Creatures, Brian and Chris, Dura-Delequent, Ugly Baby, and the Resinators, as well as visual effects by Jason Wolosas, a barbecue, and beer.

Plant sale Strybing Arboretum and Botanical Gardens, Golden Gate Park, Ninth Ave at Lincoln; 661-1316. 10am, free. This fundraiser for the museum features native California iris and other spring varieties.

Bay Area

Book sale Bookmark Bookstore, 721 Washington, Oakland; (510) 444-0473. The Friends of the Oakland Public Library benefit from this 40-percent-off sale of more than 17,000 books.

'Pacific Center for the Book Biennial Book Arts Auction' Berkeley Art Center, 1275 Walnut, Berk; (415) 648-1265. 5-9pm, free. The PCBA benefits from this auction of rare books, artwork, fine wine, and book arts items.

Rummage sale and intergenerational open mic coffee house Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk; (510) 841-4824. 9am, free. This sale serves as a fundraiser for the progressive community center.

Authors

Nancy Cartwright Borders Books and Music, 400 Post; 399-1633. 1pm, free. See 8 Days a Week, page 56.

sunday 8

Around town

PFLAG support group St. Francis Lutheran Church, 152 Church; 921-8850. 2pm, free. Parents, Families, and Friends of Lesbians and Gays meet for a support group; a program about the Gay, Lesbian, Bisexual, Transgender Historical Society follows.

Benefits

International Roma Day Bistro E Enrope, 4901 Mission; 469-5637. 11am, \$15. Art, literary readings, food, and music benefit the Voice of Roma, which helps Roma people in European refugee camps.

'Second Sundays' Justice League, 628 Divisadero; 289-2038. 8pm, \$5. The latest edition of this monthly showcase of spoken word, music, and art benefits Youth Speaks' creative writing workshops.

monday 9

Around town

Martha Rosler San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The influential conceptual artist discusses her work.

Authors

Amy Tan *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$17. The author of *The Bonesetter's Daughter* is interviewed by Renee Rothman.

Bay Area

Mark Morris *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The choreographer dancer discusses *L'Allegro, il penseroso, ed il moderato*.

David Sedaris *Osher Marin Jewish Community Center*, 200 North San Pedro, San Rafael; 479-2000. 7:30pm, \$24-28. The author and playwright discusses his work.

tuesday 10

Around town

'Compassionate Friends' *Park Boulevard Presbyterian Church*, 4101 Park, Oakk; (510) 533-5877. 7pm, free. This support group is for bereaved parents.

'Latinoamérica Negra' *Yerba Buena Center for the Arts*, 701 Mission; 202-9700. 7pm, \$8-10. Marta Moreno Vega discusses how Africans have contributed to Latina American and Caribbean culture.

'The Selfish Cooperator' *International House Auditorium*, 2299 Piedmont, Berk; (510) 643-7413. 4:10pm, free. Oxford professor Richard Dawkins discusses modern Darwinism. See also Wed/4.

Benefits

John Trudell and Alice Walker *Intersection for the Arts*, 446 Valencia; 626-2787. 8pm, \$5-15. The authors read from their respective works in this fundraiser for San Francisco's venerable alternative arts space.

Authors

Armond Fields *San Francisco Performing Arts Library and Museum*, 401 Van Ness; 255-4800. 6pm, free. The author discusses *James J. Corbett: A Biography of the Heavyweight Boxing Champion and Popular Theater Headliner*.

Mark Morris *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. See Mon/9.

Bay Area

Dorothy Calvetti *Bryant North Berkeley Senior Center*, 1901 Bryant, Berk; (510) 549-2970. 1:15pm, free. The novelist and playwright discusses how she gets ideas for her work.

Dr. Eric Maisel *Barnes and Noble*, 2352 Shattuck, Berk; (510) 644-3635. 7:30pm, free. The author discusses *Sleep Thinking*.

Susan Sontag *UC Berkeley, Zellerbach Hall*, Berk; 392-4400. 8pm, \$7.50. The author is interviewed by Orville Schell.

Amy Tan *Cody's*, 1730 Fourth Ave, Berk; (510) 559-9500. 7:30pm, free. The author reads from *The Bonesetter's Daughter*.

attractions/kid stuff

Asian Art Museum *Golden Gate Park*; 379-8800. Wed-Sun, 9:30am-5pm. \$4-7. The museum is one of the largest of its kind devoted solely to Asian art and culture. A storytelling session for children takes place every Sunday at 1pm.

'Buzz!' *New Conservatory Theatre Center*, 25 Van Ness; 861-4914. Thurs-Fri, 10am, Sat-Sun, 2pm. Free. This new play from British playwright Andrew Ally discusses the pitfalls of drug abuse and addiction.

California Academy of Sciences *Golden Gate Park*; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific."

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: "The Art of Anime" with Giles Poitras, 7pm.

'Family Workshop: Found Wood Sculpture' *Museum of Craft and Folk Art*, Fort Mason

Center, Building A, Marina at Laguna; 775-0991. Sun, 2-4pm. \$5. Families with kids three and up are invited to this sculpture workshop.

'PuppetLOVE! Festival of Radical Puppetry' *cell space*, 2050 Bryant; 905-5958. Sun, 4pm. \$5-20. A puppet-making workshop for kids and adults is followed by a performance (7pm) of "intelligent puppetry" by various theatrical groups.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," which teaches how to conserve natural resources with illustrations and graphics. Sat: "Animal Story Hour" with *Baby Rattlesnake* author Mira Reisberg, 11:30am, free. "Fun Family Astronomy Activities," 1-3:30pm, \$5-15.

San Francisco Maritime Park *Fisherman's Wharf at Hyde Street Pier*, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: "Chantey Sing," 8pm, free (reservations required).

San Francisco Zoo *Sloat at 45th Ave*; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

Saturday Art Programs at the Legion California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses Rodin sculpture; "Big Kids/Little Kids" discusses John Cage. **Strybing Arboretum and Botanical Gardens** *Golden Gate Park, Ninth Ave at Lincoln*; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument" and "Shutterbugz." Sat: *Columbian Ethnic Dance Ensemble*, 2pm.

Bay Area

'Baba Yaga and Vasilisa the Brave' *Public Library, South Branch*, 1901 Russell, Berk; (510) 644-6860. Wed, 3:30pm. (Also, *West Branch*, 1125 University, Berk; 510-644-6870. Thurs, 3:30 and Central Branch, 2121 Allston, Berk; 510-644-6095. Sat, 10:30am.) Free. Word for Word performs a Russian folktale about a brave girl and her doll who team up to fight a witch.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Face to Face," an anti-discrimination exhibit.

Chabot Space and Science Center 10000 Skyline, Oakk; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Space Environment Training" (Sat, 12:30-2pm and 2:30-4pm) and "Space Suit Training" (Sun, 12:30-2pm and 2:30-4pm).

'Healthy Kids Day' *YMCA*, 2350 Broadway, Oakk; (510) 451-9622, ext 159. Sat, 10am-2pm. Free. This event features information for parents on how to keep children healthy, plus kids activities like face painting, arts and crafts, and more.

High school poetry workshop *Public Library, Rockridge Branch*, 5366 College, Oakk; (510) 597-5017. Wed, 3:30pm. Free. Poet and teacher Mara Sheade leads this free workshop for aspiring writers.

'Hillbillies from Mars' *Julia Morgan Center for the Arts*, 1640 College, Berk; (510) 845-8542. Sun, 2pm. \$5-10. The world music group performs Celtic and American fiddle tunes.

Lawrence Hall of Science *Centennial Drive off Grizzly Peak Blvd, UC Berkeley*, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. Rex on Trial."

every week

Chinese music lessons *Chinese Culture Center*, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session *Spec's Twelve Adler Museum Cafe*, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' *Justin Herman Plaza, Embarcadero Center*; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

Hawaiian chorus singing *Bethany United Methodist Church*, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahenahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian is not required.

'Improve Your Public Speaking Skills' *Parsons Brinckerhoff*, 303 Second St, Suite 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' *Various locations*; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' *Precita Eyes Mural Arts and Visitors Center*, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic-making projects.

Opera workshops *Jon Sims Center for the Performing Arts*, 1519 Mission; 554-0402. Thurs, 2-5pm and 6-9pm, Fri, 6-9pm, Sat, 10am-1pm and 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita park mural walk *Precita Eyes Mural Arts Center*, 2981 24th St; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during this six-block walk.

Quicktricks bridge club *Metropolitan Community Church*, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' *Cafe Commons*, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can crab in games — in this weekly group.

'Shakespeare-E-Doke' *Argus Lounge*, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

Continued on page 82

BORDERS moment no. 42
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voice of Bart Simpson

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Asian Art Museum

art after hours

The Way
Find your way to enlightenment
of the Asian.

Thursday, April 19, 2001
6:00-10:00 PM

Asian Art Museum
Chong-Moon Lee Center
for Asian Art and Culture
Golden Gate Park

- ◆ Explore Taoist astrology
- ◆ Indulge in the healing arts of acupuncture and ear acupuncture
- ◆ Sample herbal remedies
- ◆ Try tai chi
- ◆ Meet the Taoist immortals
- ◆ Groove to DJs spinning international beats
- ◆ Eat, drink, and mingle
- ◆ Check out the exhibition *Taoism and the Arts of China*

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COMING UP

Wed Apr 11 10am
Tickets: \$16
Open Rehearsal
Coffee and free donuts at 8:30am. Pre-rehearsal talk at 9am. See below for program information.

Wed Apr 11 8pm
Thu Apr 12 2pm
Fri Apr 13 8pm
Sat Apr 14 8pm
Tickets: \$28-\$80
Lawrence Foster & Evelyn Glennie
Lawrence Foster conductor
Evelyn Glennie percussion

Dukas *Fanfare to La Péri*
James MacMillan *Veni, veni, Emmanuel*
Enescu *Prelude à l'unisson* and *Menuet lent*
Schumann *Symphony No. 4*

Since losing her hearing at the age of 12, Evelyn Glennie went on to become a world-renowned solo percussionist and superstar. She plays by sensing pitches through vibrations in different parts of her body. She has performed the brilliant *Veni, veni, Emmanuel* to huge acclaim in more than 100 performances around the world.

Free pre-concert talk by Peter Susskind one hour prior

Wed Apr 18 8pm
Thu Apr 19 8pm
Fri Apr 20 8pm
Sat Apr 21 8pm
Tickets: \$33-\$85
Centes terrace not avail.
PREMIUM CONCERT
Rilling conducts Haydn's Creation
Helmuth Rilling conductor
Juliane Banse, Marcus Ullmann, Andreas Schmidt soloists
SFS Chorus

Haydn *The Creation*

Haydn drew upon a lifetime of experience when he took on the ultimate challenge: depicting the story of the world's creation in music. The result is his *Sistine Chapel*: a great devotional work that is an even greater drama.

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Attractions/kid stuff

From page 81

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075. 11am, call for price. Join this gay- and lesbian-friendly water polo team for a day of practice and fun.

Bay Area

Parenting classes Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator and group support.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

Young queer women's group Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 8-9:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

ART CENTER IN SAN FRANCISCO

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museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His Circle." 100 original Camera Work photographs by pioneering photographers. Through April 29.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through May 13.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists' Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists featuring popular superheroes along with lesser known ones. Through April 22.

De Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum 121 Stewart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and

under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glass-blowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glass-making, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through April 29. (Westbrook)

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Custom Built." A twenty-year survey of work by Allan Wexler. Through June 24. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Perpetual Motives: John Adams, Composer." A multimedia exhibit dedicated to the work of the American new music composer, including posters, programs, reviews, photos, and other memorabilia. Through Tues/17.

Treganza Anthropology Museum San Francisco State University, Science Building, third floor, 1600 Holloway; 338-1642. Mon-Fri, 10am-4pm. "A Glimpse of Cuba." Photographs by Dr. Marilyn Wong and Dr. James Hirabayashi, prints by Liang Dominguez Fong, images by Estero Segura, photos and video by Tonel, and video documentary by Rigoberto Lopez. Through June 1.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings

critic's choice: art

'Ed Osborn/Matrix 193: Vanishing Point'

Through May 13, UC Berkeley Art Museum

Shadow audio images, transduced movements, inaudible artifacts ... huh? Ed Osborn's sound art isn't easy to explain, but Osborn doesn't necessarily want you to know how it works. He's part musician, part physicist, and part magician, amazing you with his sonic compositions while obscuring the mechanics behind them. His current exhibit at the Berkeley Art Museum stretches the very definition of art, since his work isn't even a physical object but rather a collection of sounds emanating from the museum structure itself. Osborn has affixed a small speaker driver to the base of each of the building's ground-floor windows. These drivers vibrate the glass panes, effectively turning them into a speaker system that amplifies sounds throughout the museum and the nearby sculpture garden. The sounds are a series of chords that Osborn derived from measurements of the windows, and the transitions from one tone to another are based on his measurements of a piece in the museum's collection, Robert Irwin's *Untitled*, a curved acrylic plastic disc in Gallery Six. Of course, you would never know exactly what the music was about — or even where it was coming from — if you didn't read the wall text near the windows. The low, shifting drone of Osborn's musical composition is inescapable, but he deliberately chooses low-frequency pitches so that our ears will be unable to locate the precise point of origin. The whole building is a sonic sculpture (a museum that sings its own praises!), but like a good magician, Osborn shrouds his handiwork in an invisibility cloak. *Wed., Fri-Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m., 2625 Durant, Berk. \$6; \$4 seniors and youths; free for 12 and under, UC Berkeley students and faculty, and museum members. (510) 642-0808. (Lindsey Westbrook)*

from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Aline Fisch. Through April 22. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." 58 photographs by David Bacon. Through Aug 26.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe." A sculptural installation by Brazilian artist Ernesto Neto. Through Sun/15. "The Disaronno Originale Photography Collection." Photographs by various artists (reception Wed/4, 6-8pm). Through April 18. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29. "Ed Osborn/Matrix 193: Vanishing Point." Sound installation by Ed Osborn. Through May 13. See Critic's Choice.

9am-1pm. "Winding Down," black-and-white photos by Vicki Topaz (reception Thurs/5, 6-8pm). Through April 27. **Base** 720 York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm. "Eye Candy," paintings by Dave (reception Fri/6, 7-10pm). April 6-May 3. **Bradford Campbell** 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Sherman Nobleman (reception Thurs/5, 7:30pm). April 5-June 2. **Dolby Chadwick** 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. New oil paintings by Larry Morace (reception Thurs/5, 5:30-8pm). April 5-28.

City Art 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "New at City Art," featuring new art and new artists at City Art Cooperative Gallery (reception Fri/6, 7-10pm). April 6-29.

Culture Cache 731 Florida; 642-2360. Call for hours. "One Day at the Yumfactory," new paintings by Attaboy (reception Fri/6, 7-11pm). April 6-30.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. Recent watercolors by Gary Bukovnik (reception Thurs/5, 5:30-7:30pm). April 5-28.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Still life paintings by James Aponovich (reception Thurs/5, 5:30-7:30pm). April 5-28. "Hans Burkhardt, Works from Three Decades: 1930-1960," pastel drawings and oil paintings by the Swiss abstractionist (receptions Thurs/5, 5:30-7:30pm). April 5-June 2.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Paintings by Max Cole (book signing Thurs/5, 3-5pm; reception Thurs/5, 5:30-7:30pm). April 5-May 12.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt). "Two Boys and a Girl," works by Mark Gonzales, Eamon Ore-Giron, and Gina Osterloh (reception Thurs/5, 6-9pm). April 5-May 5.

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm and by appt. "Shawn Smith Works of Leisure," works made from book pages, wax, and acrylic (reception Thurs/5, 6-8pm). April 5-May 5.

Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. New work by Zoe Leonard (reception Fri/6, 6-8pm). April 6-May 11.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "Future's Eve," film-to-DVD installation and 30 pen and ink drawings by Anna Gaskell (reception Thurs/5, 6-8pm). Through May 5.

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stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32 (Thurs/5, pay what you wish). *Previews Wed/4-Fri/6, 8pm. Opens Sat/7, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 29.* In the light rock opera by Richard Nelson, chess is "a metaphor for romantic rivalries, competitive gamesmanship, superpower politics, and international intrigues."

Enrico IV Geary Theater, 415 Geary; 749-2228. \$15-61. *Opens Wed/4, 8pm. Runs Tues-Sat, 8pm (also Sat and Wed, 2pm, except Wed/4 and April 18; Tues/10, 7pm show replaces 8pm show); Sun, 2pm. Through April 29.* An Italian nobleman attending a costume party falls from his horse and is knocked unconscious. This play, directed by Carey Perloff, begins 20 years later, when the nobleman awakes in his costume and believes he is 11th-century King Enrico IV.

A Mother's Heart The Marsh, 1062 Valencia; 826-5750. \$14-22. *Previews Wed/4-Thurs/5, 8pm. Opens Fri/6, 8pm. Runs Wed-Sat, 8pm (also Sun/8, 3pm). Through April 28.* Joyce Carol Thomas directs her play about the bittersweet relationship between a mother and her daughter.

The P.A. Cooley Show Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. *Opens Thurs/5, 8:30pm. Runs Thurs-Sat, 8:30pm; Sun, 8pm. Through May 13.* In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

Saturday Night Fever — The Musical Orpheum Theatre, 1192 Market; 512-7770. \$32-73. *Previews Tues/10-Wed/11, 8pm. Opens Thurs/12, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through May 6.* See 8 Days a Week, page 56.

Wife of Bath — The Musical! Shelton Theater, 533 Sutter; (877) 4-CHAUCER. \$5-25. *Opens Fri/6, 8pm. Runs Thurs-Sat, 8pm; Sun/8, 2pm. Through April 28.* Geoffrey Chaucer and Co. present this musical version of the Wife of Bath's, Friar's, and Summoner's Tales from Chaucer's *Canterbury Tales*.

Continued on page 84

Pond 214 Valencia; 437-9151. Wed-Sat, 1-7pm; also by appointment. "Seeing Is Believing," new work by Robert Ortbal (reception Fri/6, 6:30-9:30pm). April 6-29.

Project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 10:30am-5:30pm. Drawings and paintings by Mario Dalphra (reception Thurs/5, 5:30-7:30pm). April 5-May 19.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. *Mon-Sat, 11am-6pm.* "Gravity Greater than Velocity: Amateurs + Anthem + Live Forever," new work by Lee Bul (reception Thurs/5, 5:30-7:30pm). April 5-May 19.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. *Tues-Sat, 11:30am-5:30pm.* Paintings by James Gouldthorpe and Michael S. Moore and sculptures by Margaret Michel (reception Wed/4, 5:30-7:30pm). Through April 27.

Andrea Schwartz 333 Bryant; 495-2090. *Mon-Fri, 9am-5pm.* Work by Gordon Huether (reception Wed/4, 5:30-7:30pm). Through May 25.

3A Garage Architecture Gallery 27 South Park; 543-3347. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Photography by Julius Shulman (reception and book signing April 25, 6-8pm). April 5-May 19.

381g 381 Guerrero; 255-1821. *Fri-Sun, noon-6pm.* Works by Dale Dreiling, Jonathan Wayshak, and Chris Lindig (reception Fri/6, 7-11pm). April 6-May 6.

Toomey-Tourell Fine Art 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Works by Philip Willem Badenhorst and Vivienne Koorland (reception Thurs/5, 5:30-7:30pm). April 5-30.

Upper Playground 220 Fillmore; 262-0144. *Daily, noon-6.* "Six Sale," featuring Jeremy Fish, Richard Hart, Chris Pew, Lucian Moon, Nick Neuheck, and Jesse Hotchkiss (reception Thurs/5, 6-10pm). April 5-19.

Vorpal 393 Grove; 397-9200. *Tues-Sat, 11am-6pm.* Mezzotints by Yozo Hamaguchi (reception Thurs/12, 5:30-8pm). Through May 12.

Jernigan Wicker Fine Arts 161 Natoma; 863-8543. *Tues-Sat, 11am-5:30pm.* Paintings by Richard Vosseller. April 5-28.

Yerba Buena Center for the Arts Theater 700 Howard; 468-8226. *Call for hours.* "The Apparitions," images from RJ Muna's book of photographs. Through April 22.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. *Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm.* "Photography, Sculpture, Glass," a group exhibition of five Bay Area artists (reception Fri/13, 6-8pm). April 6-May 12.

Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. *Thurs-Sat, 10am-6pm.* "2001-1," new mixed-media works from Italy. April 7-27.

A New Leaf 1286 Gihnan, Berk; (510) 525-7621. *Wed-Fri, 11am-5pm; Sat-Sun, 10am-5pm.* "The Figure au Plein Air," new works by various artists (reception Sat/7, 2-4pm). April 7-May 27.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. *Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm.* "Youth Vision: Annual Celebration of Young Artists," art work by West Contra Costa Unified School District's students (receptions April 27, 6-8pm; May 3, 6-7:30pm). Through May 16.

Turn of the Century Fine Arts 2510 San Pablo, Berk; (510) 849-0950 or (800) 849-6059. *Sat-Sun, 1-6pm or by appt.* "Earl and Friends," recent works by Earl and 12 artists of the East Bay Independent Movement (reception Fri/6, 5-9pm). April 6-May 31.

21 Grand 21 Grand, Oakl; (510) 444-7263. *Thurs, noon-8pm; Fri-Sun, noon-6pm.* "Problems," ceramic sculptures by Ben Hirschko and oil paintings by Adrienne Peterson (reception Sat/7, 7-10pm). April 7-May 5.

Worth Ryder Gallery 116 Kroeber Hall, UC Berkeley, Berk; (510) 642-9040. *Tues-Fri, 1-4pm.* "Bright Minds, Strong Voices: Art By California Children," works by K-12 students in the U.C. ArtsBridge program (reception Tues/10, 4-7pm). April 10-21.

Ongoing

Aquarius Records 1055 Valencia; 647-2272. *Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm.* "Jeremiah Maddock: Selected Paintings

and Drawings," an exhibit of works in watercolor, gouache, acrylics, pen, and pencil. Through April 22.

Bonnafont 946a Greenwich; 453-7643. *Sat-Sun, 2-5pm.* "Shadows," works by Ann Barth. Through Thurs/8.

Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. *Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm.* "Homage to the de Young: A Painter's Farewell to the Old Museum," work by Anna Conti. Through April 19.

Flax Art and Design 1699 Market; 441-2649. *Mon-Sat, 9:30am-6pm.* "Tenth Annual Art with Elders Exhibition," a traveling exhibit featuring 90 paintings by Art by Elders artists and photography by Francis da Silva. Through Sat/14.

Focus Gallery 2423 Polk; 567-9067. *Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm.* "Frame 37," mixed-media by various artists (reception Thurs/12, 6-9pm). Through April 28.

Fraenkel 49 Geary; 981-2661. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Self Portrait," works by Chuck Close. Through April 28.

Gallery Paule Anglim 14 Geary; 433-2710. *Tues-Sat, 11-5:30pm.* Works by John Zurier and Louise Fishman (reception Thurs/5, 5:30-7:30pm). Through April 28.

HANG 556 Sutter; 434-4264. *Mon-Sat, 10am-6pm; Sun, noon-5pm.* Recent work by Dana Martin McCutcheon (reception Thurs/5, 6-8pm). Through April 26.

The Lab 2948 16th St; 864-8855. *Wed-Sat, 2-7pm.* "DNA.CORN," a project by Kathleen Rogers in collaboration with composer Carl Stone. Through Sat/7.

Levi's 300 Post; 501-0100. *Mon-Sat, 10am-8pm; Sun 11am-6pm.* "welcome 2 irie park," work by K-DUB and the irie park all-stars. Through Sun/15.

Meridian Gallery 545 Sutter; 398-7229. *Tues-Sat, 11am-5:30pm.* "Enigmata," new works by Tim Whiten (reception Sat/7, 3-4pm). Through May 5.

Meyerovich 251 Post, Fourth fl; 421-7171. *Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm.* "Miró: Color Etchings and Lithographs, 1972-1978," works on paper by Joan Miró. Through Tues/10.

Modernism 685 Market; 541-0461. *Tues-Sat, 10am-5:30pm.* New paintings by Naomie Kremer; "XXX Series," photographs by David Levinthal. Both exhibits through Sat/14.

Museum West Fine Art 170 Minna; 546-1113. *Mon-Sat, 9am-6pm.* "New Work from the Black Hills, South Dakota," paintings by Denise DuBrooy. Through April 28.

Octavia's Haze 498 Hayes; 255-6818. *Tues-Sat, noon-6pm; Sun, 11am-5pm.* Various works by Shawn Man Roland. Through Sun/8.

111 Minna Gallery 111 Minna; 974-1719. *Tues-Fri, 1-7 p.m.; Sat, 4-7 p.m.* "Art for Mutants," paintings and drawings by KRK Ryden. In crazy, vivid colors, happy housewives consort with potatoes, Buicks, and cartoon characters in apocalyptic Dr.

Seussian landscapes. Giant tiki heads leer at nubile young women, and science teachers dissect enormous worms in front of green, orange, and purple children. KRK Ryden thinks of himself as a guerrilla collage artist who uses a paintbrush instead of scissors and paste. He hopes to combat the mind-numbing effects of our mass media by scrambling and recombining the detritus of popular culture — game shows, logos, children's stories, and more — forcing us to think critically about the info-glut and what it all means. True, his paintings usually wind up looking more like eye candy than the stuff of which cultural revolutions are made. You gaze around the room and realize, hey, here's a guy who likes spuds, tikis, hot rods, and retro-lookin' gals. Cool! There's nothing wrong with painting what you love, and Ryden follows his recombinant artistic logic to all kinds of interesting conclusions. Through Sun/15. (Westbrook)

Place Pigalle 520 Hayes; 552-2671. *Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am.* "Diary of a Love Junkie," new works by Deborah Gihbon. Through Tues/10.

Thomas Reynolds Gallery 2291 Pine; 441-4093. *Wed-Fri, 1-6pm; Sat-Sun, 12-6pm.* "Your Wall," a group photography show by five artists. Through Sat/14.

S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C, Room

165; 441-0640. *Wed-Sun, noon-5pm.* "African and African American Hair as Sculpture," paintings and photographs by Hillary Younglove (reception Sat/7, 5-8pm). Through July 1.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. *Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.* "Earthly Delights," an all media exhibit celebrating the rites of spring (reception Thurs/12, 5:30-7:30pm). Through April 28.

Don Soker Contemporary Art 49 Geary; 291-0966. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Selected paintings by Tim Rice (reception Thurs/5, 5-7pm). Through April 28.

Southern Exposure 401 Alabama; 863-2141. *Tues-Sat, 11am-5pm.* "Your Heartbeat Next to Mine," new video and photo work by Kurt Keppler; "This Is the Place," installation by Rick Danielson; "everything in between," video installation by Howie Chernman. All exhibits through Sat/14.

Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. *Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm.* "Colors of Life," works by Julie Lee Gochman. Through April 18.

Studio Z 39 Mason; 982-1455. *Call for appt.* "multi-life-forms," mixed-media work by Tony Luib and other San Francisco artists. Through Sun/15.

Takada 251 Post; 956-5288. *Tues-Sat, 11am-5pm.* "Two Walls," paintings, drawings, and prints by Peter Shaw, Norton Wisdom, and David Jones. Through April 28.

333 Bush Street 333 Bush; 673-3756. *Mon-Sat, 7am-6pm.* "Peanuts and Crackerjack," paintings by Rob Cox celebrating the 2001 baseball season (reception Mon/5, 5-7pm). Through April 27.

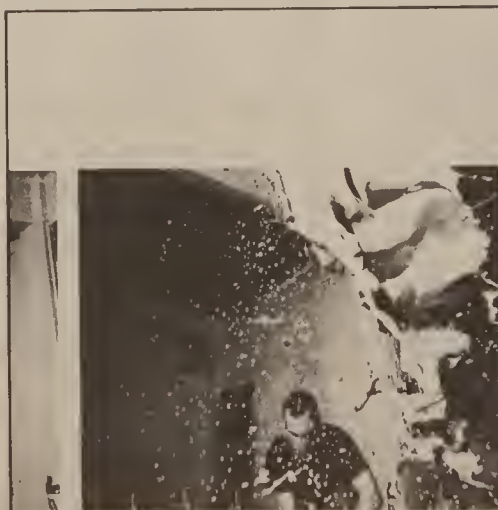
Two of Hearts Studio 4147 19th St; 864-5551. *Call for hours.* "Spring Exhibit," landscapes by Dean Holland. Through April 21.

Washington Square Gallery 1821 Powell; 291-9255. *Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm.* "Seeing Time," works by Suzan Friedland and Yeung Ha. Through Sat/14.

Bay Area **Gallery Bergelli** 483 Magnolia, Larkspur; (415) 945-9454. *Tues-Fri, 10am-5pm; Sat, 12-6pm.* "Go Figure!," second anniversary exhibition with works by Bertini, Deblizan, Dupont, Galli, Rackho, and Wynn. Through Sat/14.

La Galerie Internationale 370 California, Palo Alto; (650) 322-2700. *Mon-Sat, 10am-6pm.* "Salon de Printemps 2001," paintings and furniture design by French artists. Through Thurs/8.

Laney College Art Gallery 900 Fallon, Oakl; (510) 464-3586. *Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm.* "The James Baldwin Series," an exhibit of photographs and photographic collages by Ted Pontiflet. Through April 26.



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stage

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Theater

From page 83

Bay Area

Hedda Gabler Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30 (previews \$26, opening night \$35). Previews Fri/6-Sat/7, Wed/11, 8pm; Sun/8, 2 and 7pm. Opens Thurs/12, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 13. The Aurora Theatre Company presents Jon Robin Baitz's adaptation of Henrik Ibsen's classic play.

Ongoing

BEE Lorraine Hansberry Theater, 620 Sutter; 474-8800. \$22-30. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/15. See "Bee" Minus," page 47.

Done to Death Venue 9, 252 Ninth St; 289-2000. \$10-15. Thurs/5-Sat/7, 8pm. When Walt Hooverman decides to direct a community theater production of *Death of a Salesman*, his dysfunctional family mirrors the lives within Arthur Miller's play.

Don't Make Me Look Too Psychotic Banam Place Theater, 50A Banam; 986-4607. \$14-17. Thurs-Sat, 8pm. Through Sat/14. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

House of Lucky Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822 or www.magictheatre.org. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through April 29. Frank Wortham's latest solo show, previously at the Marsh Theater, follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams.

lo — Princess of Argos! Exit Stage Left, 156 Eddy; 751-5922. \$10-20. Fri-Sat, 8pm (also Mon/9, 8pm). Through Sat/14. If you

think you're having a bad day, cast your thoughts on Io, princess of Argos, who was exiled by her father King Inachus, seduced and abandoned by Zeus, turned into a cow, and left to wander in the desert with a stinging gadfly locked in her skull. According to this Art Street Theatre production, the "cow-horned maiden" of Aeschylus's *Prometheus Bound* has aged quite gracefully and is now the star of her own lounge act. Microphone in hand and Jack Daniels at the ready, Io (Beth Wilmurt) takes us on a musical journey through her horrendous past. Backed by her singing and dancing Grecian Three (Kevin Clarke, Loren Nordlund, Janet Roitz), this self-aware bovine sings the blues but can never quite ease the maddening buzz in her head.

Writer, director, and lyricist Mark Jackson and composer-lyricist Marci Karr completely nail the show-bizzy tone, and the show's dozen songs are completely thrilling in their wit, insight, and heart. Don't miss this inspired gem. (Rosenstein) **Love! Labour! Loss!** Exit Theatre, 156 Eddy; 626-2665. \$15. Fri-Sat, 8pm. Through Sat/14. "Do you love me?" queries She (Danielle Thys) to He (Leo Lawhorn) at the opening of Edward Albee's *Counting the Ways*, the first of the one-act comedies ruminating on the subject in Isis Arts Collective's tripartite program. Director Mike Ward's own *Decaf* and Tom Kelly's *Points of View* follow the lead, riffing on the amatory content and absurdist form of Albee's sparkling piece. Albee's offers the most bite and includes the evening's standout performance in Thys's wonderful *She, Decaf* is a stiff riff, too labored to work. *Points of View* incorporates a performance of *Counting* to spoof the tensions between the theater's components: actor, director, playwright, audience, and critic. Though the pace was sluggish, the skit has charm, turning Albee's question back on the theater itself, where its devotees answer with a resounding "yes." (Avila)

Marisol Exit Theatre, 156 Eddy; 626-2665. \$10-12. Tues-Wed, 7pm. Jose Rivera's political, poetical, frequently poignant work takes place in the Bronx on the eve of the new millennium. Neo-Nazis are setting fire to homeless people in the park and working for TRW; Citicorp is kidnapping people who've exceeded their credit limit and torturing them in brick buildings with no windows; and Marisol Perez (Anna Maria Luera), a good, middle-class girl, has just lost her guardian angel (Kathleen Antonia) to a heavenly rebellion against a senile God whom the angels blame for civilization's decay. The old Marisol is dead as a new one struggles to be born on the apocalyptic streets of New York. Her friend June (Cat Thompson) and June's deranged brother, Lenny (Francis J. McGuire), are along for the ride. Hampered by some awkward transitions and inconsistent performances (despite many fine moments by each of the three principals), director Jonathan Gonzalez nonetheless manages to translate much of the urgency in Rivera's magical realist vision into a compelling drama of social redemption. (Avila)

Martin Yesterday New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed/4-Sat/7, 8pm. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. It's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in Matt's dilemmas, and Jennifer Reynolds and Jeffrey White make the most of roles that are little more than functionaries of the slender plot. (Rosenstein)

Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through April 21. Don DeLillo returns to playwriting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile.

Vincenzia's Talking Machine Exit Theatre, 156 Eddy; 673-3847. \$10-12. Tues/10-Wed/11, 7pm. Solo performer Erica Blue takes us inside the mind of a young Italian American woman, whose passionate affair has led to disgrace and imprisonment at the hands of her family. Locked away in her room, Vincenzia pines for her lover, engages in furious correspondence, listens mournfully to opera 78s, and gradually remakes herself. Blue and her director, Eponine Cuervo-Moll, previously collaborated on *Simone Alone*, another dreamlike study of comically overheated sensuality. In this nearly wordless fusion of Beckett and Fellini, they again craft a compelling series of images and movement to create a fever chart of desire and despair. The piece settles for a slight and predictable development, but its loving antique texture, a hypnotic sound design by Andrew Voigt and Matthew Sperry, and Blue's eloquent movement all combine to create a gently haunting atmosphere. (Rosenstein)

Watching Porn Phoenix Theatre, 665 Geary; 359-0880. \$15-25. Thurs-Sat, 8pm. Through April 21. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.

Bay Area

Action Movie: The Play Eighth Street Studio, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Fri-Sat, 8pm. Through April 21. Impact Theatre's decidedly silly production tries to do for the action movie what Austin Powers did for the spy film. A motley team of crime-fighting super heroes assembles to stop Kreegar, the most evil of villains, from, you know, taking over the world. Beyond this, the story consists largely of the introduction of one eccentric character after another and a strafe of one-liners that hit the mark about as often as bullets in an action movie (which, given the frequency of gunplay, makes up a respectable average). High-energy, kinetic, dare I say action-packed, the play sports all the impressive fight choreography (by director Christopher Morrison), good-guy/bad-guy repartee, and absurdly gratuitous violence film audiences cherish. Like action movies, the play aims at a younger audience, but a passing familiarity with this long-lived style will suffice to make you feel like the in-crowd. The large and energetic cast deserves acclaim for its aplomb and kudos for its judo. (Avila)

Far East Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$20-38. Wed/4-Sat/7, 8pm; Sun/8, 2pm. Assigned to a base near Tokyo in the mid 1950s, Naval reserve lieutenant "Sparky" Watts (Darren Bridgett) immediately becomes involved with a Japanese woman, an attachment his commander's neglected wife (Julie Eccles) does everything she can to undermine. A.R. Gurney's semiautobiographical play uses a broader canvas than is usual for the playwright, utilizing a veneer of Kabuki and Noh techniques to tell the story. Cultural tourism is part of an overloaded agenda here that includes racism, homophobia, and American foreign policy, but the play itself often falls victim to a similarly superficial view. (Rosenstein)

Festival of Shorts Playhouse West, 1345 Locust, Walnut Creek; (925) 942-0300. \$16-20. Thurs-Sat, 8pm; Sun, 2 and 7pm. The intimate theater plays host to eight short comedic plays. **The Oresteia, Part One** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Thurs/5, 8pm; Sat/7, 7pm. See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep is holdly opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature.

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stage calendar

Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed Roda Theatre is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

• **The Dreisleia, Part Two** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Part Two: Wed/4, 7pm; Fri/6, 8pm; Sat/7, 2pm. See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy, which now joins *Agamemnon* in rotating repertory. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark harbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphal ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure postironic moment that doesn't quite convince. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)

The Piano Lesson San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose; (408) 291-2255. \$17-37. Tues-Sat, 8pm (also Sat, 3pm; Wed/11, noon); Sun, 2 and 7 pm. (408) 367-7255. See "Bee Minus," page 47.

The Tempest LaVal's Subterranean Theatre, 1834 Euclid; (510) 237-7415. \$8-10. Thurs-Sat, 8pm. Through Sat/14. Stanley Spenger directs this Shakespearean romantic tale.

dance

Mabiba Baegne and Lokolè ODC Theater, 3153 17th St; 863-9834. Fri-Sat, 8pm (also Sat, 3pm). \$15. Choreographer Baegne and her company Lokolè present *A Day in the Village*, a portrait of traditional life in Africa expressed through central and West African music and dance. Baegne does more than just recreate the dances of her ancestry. She updates them by employing a multinational, multiethnic ensemble, and by including women in traditionally male dances. (Belmar)

Jo Kreiter SomArts Theatre, 934 Branuan; 934-1070. Fri-Sun, 8pm. \$18. Through Sun/22. Walls, swinging poles, a suspended steel merry-go-round, and seven powerhouse dancers perform Kreiter's latest dance, *Maybe Grief Is a Good Bird Flying Low*. Kreiter is one of the better aerial choreographers in town, having, as she does, more than just spectacle in mind. Asking herself whether there is a specifically "female grief," Kreiter, with Christine Chen, Patricia Jiron, Krista Denio, Rachel Shaw, Rachael Lincoln, and Dominique Zeltzman, indulges flight as a metaphor for transformation and as an antidote for grief. The extraordinary violinist Carla Kihlstedt plays the music, and set designer-sculptor Lawrence LaBianca provides the merry-go-round apparatus that allows the dancers to fly 20 feet up in the air. (Belmar)

Ledoh and Dancers Dance Mission Theater, 3316 24th St; 641-9104. Fri-Sun, 8pm. \$13-15. The company performs *Abacus*, a Butoh performance that traces the path from the Asian economic crash through turn toward activism and spirituality.

ODC/San Francisco Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Opening night gala: Wed/4, 5:30pm (performance 8 p.m.), \$30-200. Regular performances: Wed-Sat, 8pm (also Sat/7, 2pm; Wed/18, noon); Sun, 7pm (also April 22, 2pm). Through April 22. \$10-38. Special ODC/Verge benefit performance: Fri/13, 8pm, \$30-85. Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. See 8 Days a Week, page 56.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000. Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$10-100. See "On Point," page 48.

Bay Area

CitiCenter Dance Theatre Alice Arts Center, 1428 Alice, Oakl; (510) 451-1230. Fri-Sat, 8pm. \$5-20. The Bay Area's oldest multiethnic dance group performs its annual faculty concert.

Flamenco Society of San Jose Milpitas Community Center, 457 East Calaveras Blvd, Milpitas; (408) 971-8468. Sun, 2:30pm. \$4-5. The society presents *Flamenco Olé*, a lecture-concert involving the dance, music, and culture of Andalusia.

performance

'Bedded Down' El Teatro de la Esperanza, 2940 16th St; 255-2320. Fri-Sat, 8:30pm; Sun, 2:30pm. \$5-8. This comedy, written by Phyllis Gillis, centers around a man named Howard who cannot give up his old mattress because of the memories he associates with it.

• **'Euphorium'** Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Extended run: Wed-Thurs, 7-10pm; Fri-Sat, 7pm-und-night; Sun, 3-7pm. \$12-15. Through April 21. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." Wearing an infrared Walkman and a special helmet that allows you to move through a procession of three-dimensional imagery, you hear voices weaving a mingled measure of Coleridge's verse as you meander with a mazy motion through sunless seas and caves of ice. Some of the imagery is a bit literal minded, but the hallucinatory aura offers a playful participatory encounter with an archetypal euphoric text. (Rosenstein)

'Girls Just Wanna Have Fun' Aunt Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm and midnight. Free. Kristy Cruise hosts a drag cabaret.

'The Good Person of Setzuan' The Gill Theatre, USF, 2130 Fulton; (415) 422-6070 or (510) 845-3332. Thurs-Sun, 8pm. \$10-15. The USF Fine and Performing Arts Department and the San Francisco Sheriff Department's Resolve to Stop the Violence Project collaborates with Community Works and Soapstone Theatre Company to present this play by Brecht.

'Haggadahpalooza' Congregation Sherith Israel, 2266 California; 346-1720 ext 18. Sun, 5:30-8:30pm. \$25-50. Celebrate Passover at this evening's celebration featuring songs, a performance of the Passover story, and other fun entertainment.

'La Madonna Nera' and 'an aching in god's heart' The Jon Sims Center for the Arts, 1519 Mission; 554-0402. Sat, 8pm. \$5-10. Through Sat/14. The Jon Sims Center for the Arts presents two plays by Tommi Avicolli Mecca about Sicilian Catholic families in South Philadelphia.

'PuppetLOVE! Festival of Radical Puppetry' Cellspace, 2050 Bryant; 905-5958. Fri-Sat, 8:30pm. \$10-15. This festival of contemporary puppetry features a wide range of styles and themes including shadow puppetry, tabletop theater, marionettes, junk puppets, object theater, and giant puppet pageantry.

'Straight' Theatre Rhinoceros, 2926 16th St; 861-5079. Thurs-Sat, 8pm; Sun, 7pm. \$16. Through Sun/15. David Schmader acts in his subversive solo play investigating "conversion therapy," a psychological process by which homosexuals are supposedly made "straight."

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Continued on page 86

STRAIGHT

a conversion comedy

written and performed
by David Schmader
Directed by Chay Yew



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Funding provided by SF Arts Commission, Grants for the Arts/San Francisco HotelTax

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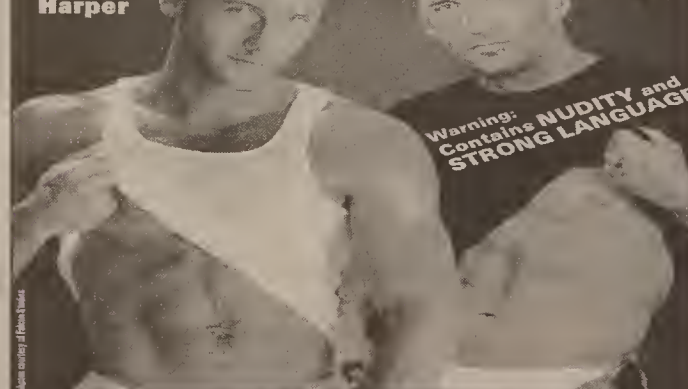
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Comedy

From page 85

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2.
Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Lewis Black, Dan Rothenberg, and Bruce Cherry, \$10-15.
Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

The Marsh 1062 Valencia; 826-5759. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: Mock All-Star Comedian Showcase, \$7.
One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petteys, free.
Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Maureen Brownsey and featuring Erin Souza, David Guiney, and Bridget Schwartz, \$5.
Rasselas 1534 Fillmore; 921-2051. Sat,

7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Bay Area

400 Club 400 29th Ave, Oakl; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free.
Jazz Performance Center 1801 Jefferson, Oakl; (510) 982-0490. Sat, 8:30pm: All-Pro Comedy Showcase, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon with host Diamond Dave and featuring Kim Adonizio, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Carole Simmons Oles and Matthew McKay read, 7:30pm, \$2 donation. Laney College Room G-189, 900 Fallon, Oakl; (510) 464-3239. A poetry reading by Ishmael Reed, noon, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-9397. Café poetry hosted by Youth Speaks, 7:30pm, \$2. Sacred Grounds Cafe 2095 Hayes; 387-3859. Poet Donald Brennan reads, followed by open mic, 7:45pm, free.

Southern Exposure 401 Alabama; 863-2141. "Unsilently," readings by four Bay Area writers, 7:30pm, \$3-6. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with Charles Ellick, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," the Black Dot Artist Collective presents spoken word and live music, 9:30pm, \$3. Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Featuring Barbara Minton and host Mark States, 7pm, free. Morrison Room Doe Library, UC Berkeley, Berk; (510) 642-0137. Lunch Poem Reading Series, featuring Galway Kinnell, 12:10-12:50pm, free.
Friday: Café International 508 Haight; 552-7390. A night of readings featuring Angela Marie Davis and Kelli Parish, followed by open mic, 8pm, free. Escape from New York Pizza 333 Bush; 421-0700. Poetry and Pizza, readings by Jim and Eleanor Watson-Cove, 7:30pm, \$5 donation.

Saturday: Fellowship of Humanity 411 28th St, Oakl; (510) 527-9905. The Bay Area Poets Coalition presents a poetry workshop led by Maggi H. Meyer followed by an open poetry reading, 2-5pm, free. Mama Bears 6536 Telegraph, Oakl; (510) 428-9634. Martha Shelley reads from her Haggadah: A Celebration of Freedom, in honor of Passover, 7pm, free. Small Press Distribution 1341 Seventh St, Berk; (510) 524-1668.

Readings by Clark Coolidge, Lucha Corpi, Lauren Gudath, D.A. Powell, and Priscilla Lee, 2pm, free.

Sunday: Justice League 628 Divisadero; 440-0409. Second Sunday, featuring spoken word, live music, visual art, and poetry slam, 8pm, \$5-10. Paradise Lounge 1501 Folsom; 621-1911. A night of poetry readings followed by open mic, 8pm, free.

Tuesday: The Beanery 2925 College; (510) 549-9093. The Wholte Note Series with host Jesse Beagle, 7pm, free. Black Repertory Theatre 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a night of comedy and spoken word, 8pm, \$10 donation. Eli's Mile Club 3629 MLK Jr. Way, Oakl; (510) 655-6661. Open mic for the masses, 8pm, free. Intersection for the Arts 446 Valencia; 626-2787. John Trudell and Alice Walker, 8pm, \$5-15. Mechanics' Institute 57 Post; 393-0100. Poetry reading by Rebecca Radner and Susan Rawlins, 6pm, \$5. Mills College Faculty Lounge, Rothwell Center, 5000 MacArthur, Oakl; (510) 430-2236. Readings by Rae Armantrout, 5:30pm, free. New College Theater 777 Valencia; 386-9020. SF Smokin' Word Series with Monique van den Berg and Sunnylyn Thibadeaux, 7:30pm, free. Rockin' Java 1821 Haight; 831-8842. Open Mind Open Mic with Carvell, 8pm, free.

the Imax format offers. Had he featured more challenging artists, used less conventional techniques, and pumped up the volume as big as the images looming on the screen, *Ali Access* might have been able to blow away the audience. (1:05) *Metreon Imax*. (Mead) **Along Came a Spider** Morgan Freeman reprises his *Kiss the Girls* role of psychologist-detective Alex Cross and tracks down yet another pesky psycho. (1:44) *Century Plaza, Empire*.

Blow See "Blown," page 46. (2:02) *Colma, Coronet, Emery Bay, UA Berkeley*. **The Day I Became a Woman** Marzieh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Havva" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Ahoo" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Houma" (Black-eyed beauty), an old woman escorted by a small boy goes on a shopping spree to purchase everything she has ever wanted. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these progressively fanciful vignettes in actual social realities, while tiling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) *Lumiere*. (Robert Avila)

► **The Dish** See Movie Clock, page 95. (1:41) *Albany, Embarcadero*.

Gypsy Boys Sort of Groove-goes-to-the-Studio, Brian Shepp's local feature is a breezy look at the lives of some young, gorgeous, variably slutty, and invariably high lads orbiting around the Castro and its clubland outposts. The large ensemble of cuties is divided into two camps: those looking for love and those just looking for a lube job. Naturally, the former lot are hopelessly stuck on flighty representatives of the latter category. There's some modest critical insight directed toward nonstop hedonism's downsides, but mostly *Gypsy Boys* views all this party-partying with celebratory "Well, we're only young once" abandon. Like any one-night stand, it ain't deep. But it is good fun nicely handled, a colorful, fast-paced, often funny insider's look at a whole flock of Peter Pans in full flight. (1:43) *Roxie*. (Harvey)

Hit and Runway Can there ever be too many movies ridiculing Hollywood and its clichéd ways? Christopher Livingston's *Hit and Runway* is another cutesy but flawed indie that satirizes the popcorn genre, taking witty jabs at the stereotypical characters, the MTV montages, the big-ass guns, and the clueless

Continued on page 88

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhom Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 94, and Movie Clock, page 95, for theater information.

Opening

All Access The eight-story Imax screen just magnifies the mediocrity of this rather boring "behind the scenes" glimpse at a corporate mega-concert. *All Access* features such stars as Sting, George Clinton, Mary J. Blige, Kid Rock, Sheryl Crow, B.B. King, the Roots, Trey Anastasio, Macy Gray, Carlos Santana, Rob Thomas, Al Green, Dave Matthews Band, and Moby, but most of the performances never generate any real excitement. The few notable moments come courtesy of Algerian rai singer Cheb Mami; Green, as he sings "Take Me to the River"; and the magnificently freaky Clinton. Director Martyn Atkins almost seems afraid of the possibilities

Claudia Shear
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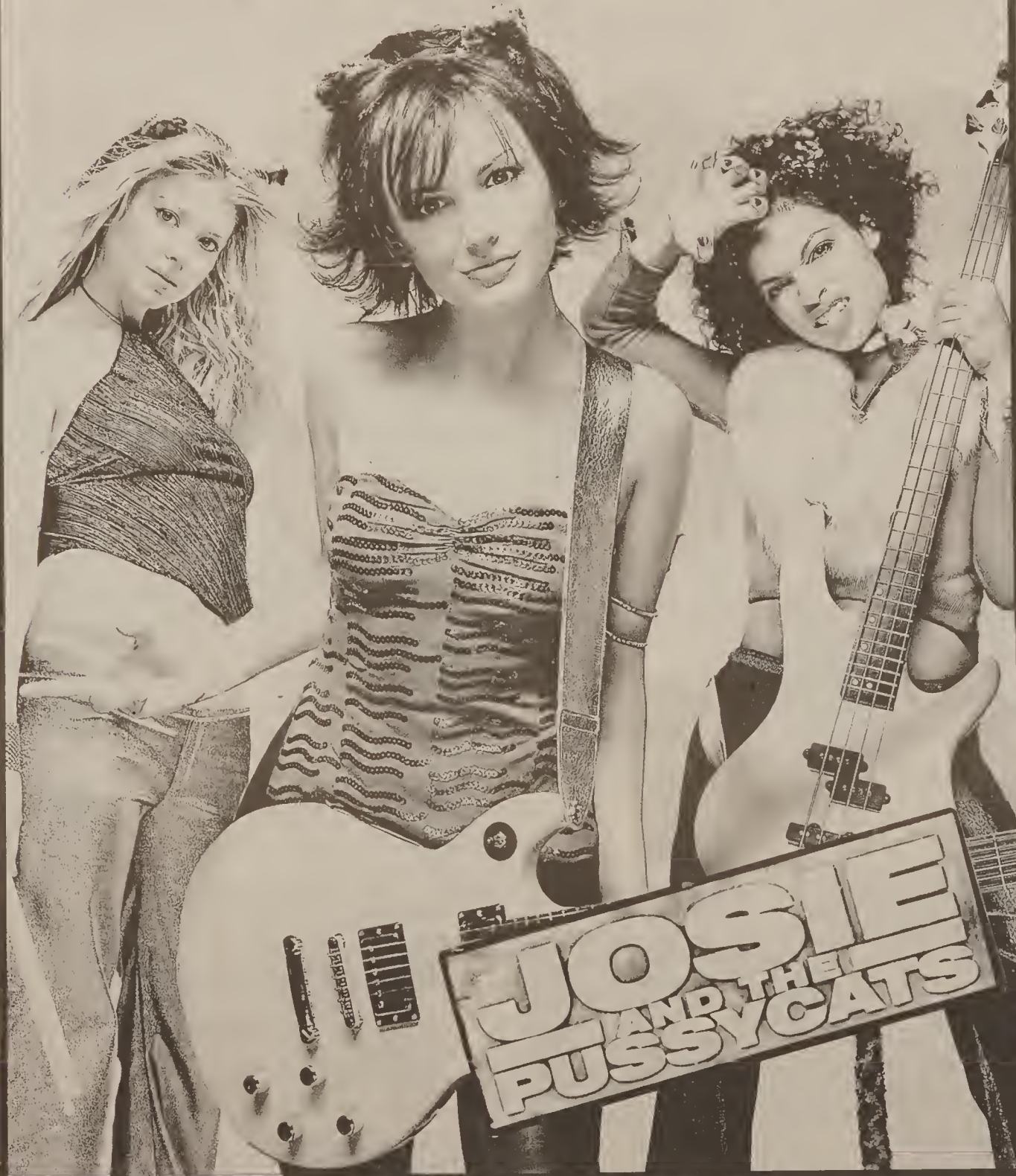
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'Secrets of Silicon Valley'

Thurs/5-Wed/11, Fine Arts Cinema

Now that so much of the hype about the new economy has dutifully followed Nasdaq down the toilet, it seems high time to begin the sobering work of evaluating the social consequences of California's latest gold rush. Alan Snitow and Deborah Kaufman start the ball rolling with a shrewd documentary centered on the work of two young Silicon Valley activists. In East Palo Alto, Magda Escobar runs Plugged In, which offers computer training to low-income people. Resourceful and determined, she squeezes some vital cash from the notoriously stingy nouveau millionaires of Sand Hill Road (one insists that his money is his "life force"). But it's only when then-president Bill Clinton swings by for a photo op in front of the colorful, muraled facade of Plugged In's embattled headquarters that Hewlett-Packard coughs up the funds for a new facility. Meanwhile, in an HP assembly plant staffed entirely by temps from Manpower Inc. (the nation's largest employer), Raj Jayadev leads fellow workers in their demands for improved conditions. Here, an overwhelmingly immigrant, largely female workforce (the only white faces are on the managers) travels as much as 100 miles each day to toil in an unhealthy environment for \$6.50 an hour. Ignored by labor unions and plagued by the usual employer tricks (shorted paychecks, blacklists, etc.), they exist in a 19th-century world of industrial work reminiscent of Upton Sinclair's muckraking novels. Montages of spinning gears and bobbing levers underscore the theme of an old economy beneath the veneer of the new. Snitow and Kaufman wisely eschew narration, letting their charismatic subjects do the story-telling; they also intersperse some revealing interviews with high- and low-tech execs in this absorbing, frequently humorous portrait of Silicon Valley's forgotten majority. See *Rep Clock* for show times. (Robert Avila)

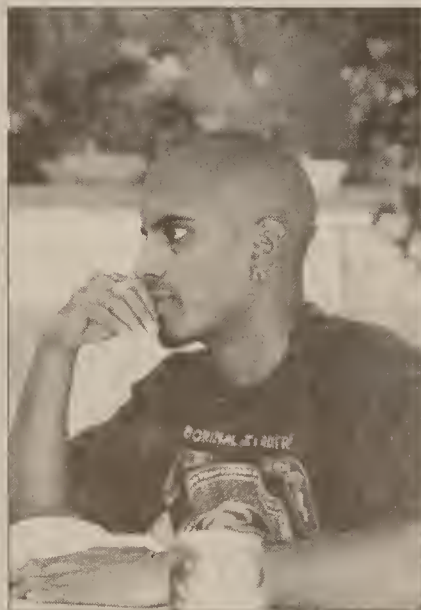


PHOTO OF RAJ JAYADEV

star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) Act I and II, Century Plaza, Emery Bay, Galaxy, Kabuki, Metreon, Orinda, Piedmont, Vogue. (Stephens) **CyberWorld** (48) Metreon Imax. **The Debut** Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama (an alienated teenager discovers love and a sense of direction — all in one fateful night!) to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor (complete with cuisine scenes), and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Kabuki*. (Huston) **Down to Earth** (1:27) 1000 Van Ness. **Enemy at the Gates** It's official: Jude Law is dreamy even when he's a grungy, mud-smeared Russian soldier wallowing through the corpses of his fallen comrades. Law's character (based on a real World War II hero) is a crack sharpshooter transformed into a national poster boy by a political officer (Joseph Fiennes) desperate for morale-boosting propaganda as Hitler's army attacks Stalingrad. Before long, the hope of all Russia is playing cat-and-mouse with a Nazi

(Ed Harris) sent from Berlin explicitly to smoke his ass. Director Jean-Jacques Annaud (*Seven Years in Tibet*) keeps the story suspenseful, and he takes a full-throttle approach to art direction (Stalingrad: ravaged; deaths: gory). Unfortunately, sloppy editing and a love triangle gum up the works a bit, rendering *Enemy at the Gates* entertaining but not essential. (2:08) *California*, *Century Plaza*, *Emery Bay*, *Empire*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*. (Eddy) **Exit Wounds** While any film called *Exit Wounds* has to be as dumb as a box of rocks,

director Andrzej Bartkowiak (*Romeo Must Die*) delivers hot and chunky adrenaline without fail, crushing foam stunt dummies between cars and catapulting supporting characters through windshields. Lone-wolf cop Steven Seagal can't seem to play by the rules, so he's sent over to a "shithole" precinct where he discovers corrupt cops are planning to make a killing off a six-figure heroin deal. If it weren't for the nominal hip-hop stylings that accompany legally beleaguered costar DMX and some hip Hong

Continued on page 90

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the
waitress

ANNIE HALL

the
actress

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Kong influences, you'd swear it was the golden age of the reactionary action film all over again — say, 1985 to 1995, a simpler era, when being a solo force against urban crime was cool (with irony in child-size doses, if at all). (1:41) Colma, Emery Bay, Galaxy, Jack London, Metreon. (Macias)

15 Minutes (2:00) Jack London, Metreon, 1000 Van Ness.

Get Over It (1:30) Colma, UA Berkeley.

Gladiator Russell Crowe plays Maximus, a general of the empire in A.D. 180. Emperor Marcus Aurelius (a bored Richard Harris) commands that Max take the throne — a succession plan that pointedly skips Marcus's biological son, kitten-with-a-whip Commodus (Joaquin Phoenix). Really displeased, the latter kills Dad and announces himself emperor. Maximus is toiled off as a slave by Proximo (the late Oliver Reed), owner of a Moroccan Gladiators "R" Ls. Sooner or later it'll be payback time, but Max must first outlive various WWI-type Bludgeonators, spike wheeled-chariot drivers, tigers, and trapdoors on the blood-sporting arena circuit. *Gladiator* has the physical heft and scale of a true epic; it's seldom laughable, which is saying a lot, and reasonably entertaining. But unlike that of Hollywood's prestige sword-and-sandal epics of yore, its solemnity isn't earned by a complicated, intrigue-laden scenario. There are really only three characters worth scratch in the team-penned script, and nothing much happens — Colosseum carnage aside — until Max finally gets his shot at this spear-wound's-for-my-wife-muthafucka! revenge. (2:30) 1000 Van Ness, UA Berkeley. (Harvey)

• **Hannibal** The delicious sequel to *The Silence of the Lambs* has a new director (*Gladiator*'s Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it. Though the film balances so heavily on one character — and not the woman-hero that so bolstered *Silence* — *Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and porcine killing machines. (2:11) Colma, 1000 Van Ness, UA Berkeley. (Eddy)

Haunted Castle (1:16) Metreon Imax.

Heartbreakers (2:03) Alexandria, Century Plaza, Emery Bay, Kahuki, Metreon, 1000 Van Ness, UA Berkeley.

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintin (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) Castro, Rafael, Shattuck. (Huston)

• **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of

mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Opera Plaza*. (Stephens)

► **L'Atalante** If cinema ever had a young, doomed romantic poet, it would be Jean Vigo, who at age 29 was suffering from a fatal blood infection as he worked on his first feature and last (and maybe greatest) film. Villager Juliette (Dita Parlo) marries captain Jean (Jean Dasté) and immediately boards his barge, *L'Atalante*, a boat also populated by oafish sailor Père Jules (Michel Simon), a mostly mute cabin boy (Louis Lefevre), and at least six cats and kittens. When Juliette is seduced by the promise of Paris, her new husband discovers that she has temporarily abandoned ship and angrily departs for his next stop without her. The film influenced later French classics (the famous final minute of *The 400 Blows* imitates a fantastic shot of Jean sprinting away from the camera until he becomes a speck in the center of an ocean-side horizon) as well as more recent pop iconography: Madonna adopted Parlo's first name and naughty-cherub appearance for her "Erotica" video. But Madonna's calculated poseur couldn't be further from the spontaneity of Parlo's performance and Vigo's film. Vigo and cinematographer Boris Kaufman aren't afraid of letting chance invade the screen, so even their most premeditated symbolic images come alive. (1:29) *Rafael*. (Huston)

► **Malena** (1:44) *Four Star, Oaks*.
► **Me You Them** This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). *Me You Them* is based on a true story, and director Andrucha Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) *Shattuck*. (Mead)

► **Memento** Challenging, maddening, and tight as a fist, Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce), who is what — a sucker? a psycho? something in between? — can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. He is unable to form new memories yet is also incapable of erasing the pain-scribbles of his haunted past. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Embarcadero, California, Piedmont, Rafael*. (Stephens)

► **The Mexican** (2:03) *Century Plaza, Metreon, 1000 Van Ness*.
► **Michael Jordan to the Max** (1:46) *Metreon Imax*.

► **O Brother, Where Art Thou?** At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. The Coens put George Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family,

Great Star search

By Patrick Macias

While Chang Cheh's 1972 big-budget, evergreen period classic *Seven Blows of the Dragon*, featuring the heavenly pairing of Ti Lung (*A Better Tomorrow*) and David Chiang, rocks the Four Star Theater on Thurs/5, Chinatown proper is once again showing signs of cinematic life. A stroll past the remains of the gated-up Great Star Theater (closed since July 1999) on Jackson Street found a tersely worded notice alluding to a real estate battle in the place where posters and lobby cards for first-run Hong Kong movies used to reside. "Mandarin Theater Corporation, the owner of the Great Star Theater, has resumed possession and management of the theater. This company has not appointed any person or organization to manage the theater. As such, no person or organization can have any right to manage and operate the theater." OK. Thanks for clarifying. But does this mean that the homeless guy sleeping in front of the theater was claiming ownership? Or does this mean that the Great Star will soon come roaring to life to play the likes of memorable double feature *Dr. Lamb* and *Demon Wet Nurse* again? Either way, harsh proclamations of ownership sure beat the old Bush-Cheney posters that previously disgraced the Great Star's noble exterior. Meanwhile, right next door at 648 Jackson St., the Ng Hing Kee Inc. store has opened in a big, bright new location to satisfy all your H.K. magazine, comic book, VCD, DVD, and CD needs. Stacks of *Crouching Tiger, Hidden Dragon* VCDs sit side-by-side with the likes of *Faces of Death 2000*, *Private Benjamin*, and Ekin Cheng concert discs. Better still, buy something (like the VCD of Tsui Hark's incredible new masterpiece *Time and Tide*), and you'll get free a gift! Mine was a "best selection" CD of '80s Japanese M.O.R. crooner Hiroaki Igarashi. But who knows, maybe you'll luck out and get a porn VCD, like the intriguingly titled *Touch My Tofu*.

and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. (1:47) *Bridge, Colma, Shattuck*. (Harvey)

► **Pollock** An alternate title for Ed Harris's directorial debut might be *Come Back to the Gallery*, Jackson Pollock, Jackson Pollock; a dim gallery of Actors Studio semi-stars turns orbit Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock's* presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Albany, Clay*. (Huston)

► **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. (1:42) *Lumiere, Red Vic*. (Harvey)

► **Say It Isn't So** Directed by J.B. Rogers, one of the Farrelly brothers' protégés (yes, they have protégés), *Say It Isn't So* is like teen romance flick *Say Anything* ... plus Atom Egoyan's infamous taboo classic *Exotica* minus all the irony, beauty, and brains of both films. Starring the tragically boring Heather Graham as the girl who meets boy Chris Klein, *Say It Isn't So* puts a spin on the old heterosexual one-two by hinting that our heroes may actually be brother and sister. If you've ever seen a Hollywood film, you are probably already aware that this will merely turn out to be a case of mistaken identity, wacky high jinks, and ludicrous cross-country driving sequences. By the end of this capacious snoozer, you'll be wishing

for some real incest just to shock you awake. (1:33) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness*. (Annalee Newitz)
► **See Spot Run** (1:34) *Jack London, 1000 Van Ness*.

► **Snatch** (1:43) *Jack London, 1000 Van Ness*.
► **Someone Like You** Men really are animals — that's the premise of director Tony Goldwyn's rather weak romantic comedy based on Laura Zigman's novel *Animal Husbandry*. Ashley Judd is cute as Jane Goodale (yeah, like the primate researcher), a producer on a daytime talk show who gets involved with her boss (Greg Kinnear). When she's promptly dumped, Jane comes up with a theory to explain the continual treachery of men: it all comes down to biological imperative, and ethics ain't got nothin' to do with it. Her roommate, Eddie (Hugh Jackman), provides further empirical evidence. Armed with this insight, Jane becomes a wildly popular sex columnist writing under an assumed identity. But the film's banter about relations between the sexes doesn't quite work, and the ending is trite and betrays all that went before. All in all, rather like a particularly corny episode of *Sex in the City*. (1:33) *Alexandria, Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Metreon, UA Berkeley*. (Mead)

► **Spy Kids** Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Gugino play former secret agents who abandon espionage to raise a family. Their kids, Carmen (Alexa Vega) and Juni (Daryl Sabara), are unaware of their parents' former careers and consider them completely uncool — until they emerge from retirement to battle evil genius Fegan Floop (Alan Cumming). When Mom and Dad are captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets (including minisubs and aircraft), the mini-spies learn to overcome their fears and to appreciate their parents. The visually delightful *Spy Kids* celebrates the value of family without resorting to the usual platitudes. (1:30) *Colma, Emery Bay, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, Orinda*. (Mead)
► **State and Main** (1:46) *Four Star*.
► **The Tailor of Panama** Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the

Continued on page 92

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Ongoing

From page 91

currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête à tête that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of plectated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) Cinema 21, Colma, Metreon, 1000 Van Ness, Orinda, Piedmont, Shattuck. (Fear)

• **The Taste of Others** French screenwriter-actress Agnès Jaoui makes her directing debut with *The Taste of Others*, a witty, playful comedy about chance encounters and romantic intertwining. The tangled web of characters includes a cynical, hash-dealing bartender (Jaoui) who winds up having relationships with a hardened bodyguard (Gerard Lanvin) and a mild-mannered chauffeur (Alain Chabat); there's also a successful but tragically unhip businessman (coscreenwriter Jean-Pierre Bacri), his bored wife (Christiane Millet), and the talented but struggling actress (Anne Alvaro) with whom he becomes obsessed. Random twists and turns of fate cause paths to crisscross, and a comedy of errors ensues as folks fall in and out of various states of love, lust, friend-

ship, loathing, and distrust. (1:52) *Opera Plaza, Rafael*. (Sabrina Crawford)

Tomcats If you're forced to watch an entire movie with Jerry O'Connell and Jake Busey, you should be compensated with ample nudity. But alas, the only naked body parts we see in *Tomcats* are a fake lactating breast, Busey's nasty white buns, and a slip of an extra's titty in one of the outtakes. In this latest cinematic attempt at lewd comedy, Michael (O'Connell) is a jockish womanizer who has a month to hand over \$51,000 to a Vegas casino boss, or else. Thanks to a stupid bet that rewards the last of five friends to remain single, Michael has a chance to live. His misogynistic buck-toothed pal Ryan (Busey) is the only one left in his way but — with the help of Natalie (Shannon Elizabeth) — Ryan's sure to be next to wear the ball and chain. You can predict the rest. (1:32) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck, Stonestown*. (Sarah Han)

Traffic Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who licks into bigger leagues of badass. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging

away. Overall, *Traffic* is expansive in length, locational sprawl, and character clutter but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Emery Bay, Grand Lake, Metreon, Metro, 1000 Van Ness, UA Berkeley*. (Harvey)

The Widow of Saint-Pierre Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) *Act I and II, Opera Plaza*. (Huston)

• **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero, Shattuck*. (Taylor)

Rep picks

• **Billy Liar** Though rarely screened in theaters and scarce on video, *Billy Liar* has kick started the imagination of more than a few rock and pop acts. "Julie Christie, the rumors are true," Ira Kaplan sings at the start of Yo La Tengo's "Tom Courtenay," in the Smiths' "William, It Was Really Nothing," Morrissey mockingly mouths the hopes ("Would you like to marry me / And if you like you can buy the ring") of Billy's wanna-be fiancée. Happy-go-lucky Billy Fisher, a compulsive liar, daydreams of Ambrosia, a land where he repeatedly triumphs over adversity (as a military commander and as an ex-convict turned best-selling author). Director John Schlesinger provides brief glimpses of fantastic, faux-fascistic grandeur that veer far away from the grimy kitchen-sink miserablism associated with British films of the early '60s. (1:38) *Rafael*. (Huston)

• **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the gang hu flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week: Maggie Cheung (*In the Mood for Love*) and Andy Lau in *Moon Warriors* (Hung, 1993), plus the one and only Ti Lung in *Seven Blows of the Dragon* (Chang, 1972). *Four Star*.

• **The Killer See 8 Days a Week**, page 56. (1:44) *New PFA Theater*.

• **'Queer Folk Art Festival: Footage from the Archive'** We all know that San Francisco is a queer place. But this screening of never-before-shown footage from the Gay, Lesbian, Bisexual, Transgender Historical Society shows just how queer it's been. From intimate home movies to productions made by and for queers to documentation of political rallies and queer events, the footage spans more than 50 years of queer experience. It's a whirlwind tour that will surprise even those who've lived through it: a group of gay men frolic by the bay in a 1947 home movie; the contenders for a 1988 leatherwoman contest strut their stuff; an undercover cop delves into the seedy world of '70s SoMa gay bars the Ramrod and the Frolic Room; the legendary drag performance troupe the Cockettes holds its own queer wedding in a 1971 satirical farce; and DJ Sister Kitty accompanies the silent footage with a campy soundtrack. The screening is part of "Queer Folk Art," an exhibit, shown in conjunction with the Hormel Center, exploring queer culture and community through art. *Artists' Television Access*. (Alissa Chadburn) ♦

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WHAT:

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5:30-6:00 Introductions
6:00-8:00 Meet and mingle at your own pace.

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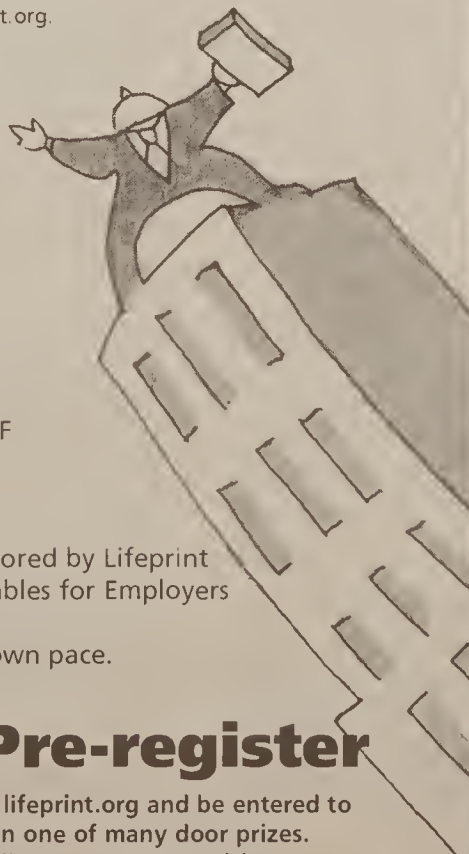
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This event, coinciding with a special Bay Guardian Careers & Education supplement, will be **heavily promoted** in **print** as well as on local **radio** stations such as Wild 94.9 and KUSF, and **online** at sfbg.com, insidebayarea.com and lifeprint.org.



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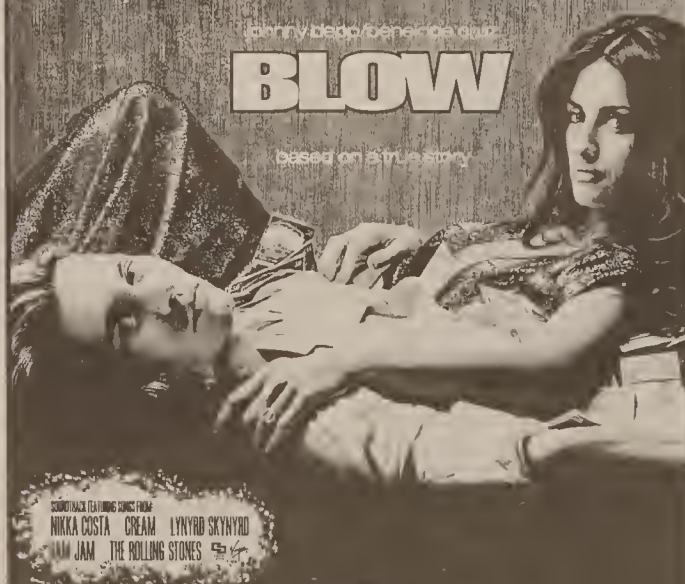
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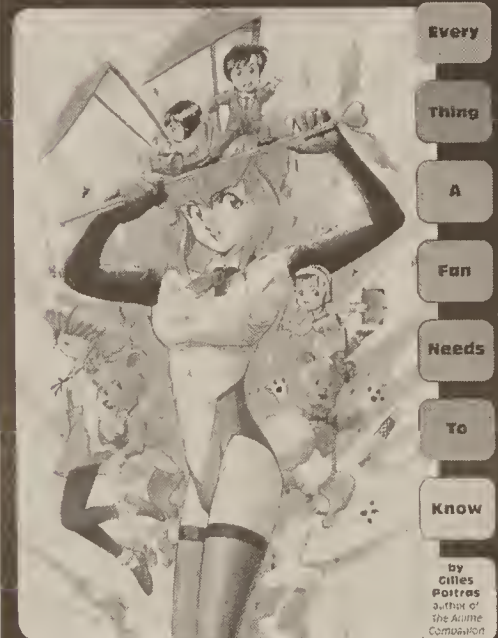
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ANIME ESSENTIALS



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Cheeky: Author Gilles Poitras discusses the process and art of anime at the Exploratorium Wed/4 in conjunction with the "Behind the Screen" exhibit.

Schedules are for Wed/4 through Tues/10 except where noted. Double features are noted with a *. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Tchao Pantin (Berri, 1985) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. Resistance as Documentary (Smith) Thurs, 8. "Queer Folk Art Festival: Footage from the Archives" (\$5-10) Fri, 8. "Invaded Dreams," multimedia performance Sat, 5:30; Sun, 8. "Other Cinema": Superstarlet A.D. (McCarthy, 2001) with shorts Sat, 8:30.

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate Park; 863-3133. \$7. "Real to Reel: Buddhism and Film": Enlightenment Guaranteed (Dörrie, 2000) Fri, 7:30.

BANFF MOUNTAIN FILM FESTIVAL Wheeler Auditorium, UC Berkeley, Bancroft and Telegraph, Berk; (510) 527-7377. \$12-15. Films about outdoor sports and extreme adventures from around the world (two programs, one shown each night) Sat-Sun, 6:30. Morrison Auditorium, California Academy of Sciences, 50 Concourse, Golden Gate Park Mon-Tues, 6:30.

CASTRO 429 Castro; 621-6120. \$4.50-7. Himalaya (Valli, 2000) 2, 4:30, 7, 9:30.

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": Indiana Jones and the Last Crusade (Spielberg, 1989) Sat, midnight.

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. "The Art of Anime," presentation with Gilles Poitras Wed, 7. "When the Spirit Moves" (Mahalik, 1999), film screening and discussion with director David Mahalik Sat, 2. "For the Love of It: Films from Amateur Film Clubs of America" Sun, 2.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-7. • Machito: A Jazz Legacy (Ortiz, 1978) Wed, 7:30 and Land of Look Behind (Greenberg, 1982) Wed, 8:45. Secrets of Silicon Valley (Snitow and Kaufman, 2001) Thurs/5-Wed/11, 7:30. Don't Look Back (Pennabaker, 1967) Thurs/5-Wed/11, 9.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": The 39 Steps (Hitchcock, 1935) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": On the Waterfront (Kazan, 1954) Wed, 3. Benjamin Smoke (Cohen, 2000) with "Drink Deep" (Cohen, 1991) Wed, 7:30. "The Unsilent Film": Earth (Dovzhenko, 1930) Sat, 7:30; Regeneration (Walsh, 1915) Sun, 5:30. Both films with live performance by multi-instrumentalist Adrian Johnson. "Classics of the Chinese Cinema": The Killer (Woo, 1989) Mon, 6. See 8 Days a Week, page 56. "Alternative Visions": "After 'The Sneeze': Highlights from the 20th Black Maria Film and Video Festival" Tues, 7:30.

111 MINNA GALLERY 111 Minna; 552-FILM. \$6-7. "Trailblazers and Whipper-snappers" Thurs, 6:30. The Film Arts Foundation sponsors this screening of films by FAF veterans (George Kuchar, Greta Snider, Sal Giamonna) and standout works from the past year by Sativa Peterson, Jeremy Solterbeck, and Kevin Sun.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. My Little Chickadee (Cline, 1940) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. The Taste of Others (Jaoui, 1999) Wed-Thurs, 8:30. Billy Elliot (Daldry, 2000) Wed-Thurs, 7, 9:15. Best in Show (Guest, 2000) Wed-Thurs, 7:15. Billy Liar (Schlesinger, 1963) Thurs, 7. L'Atalante (Vigo, 1934) Wed-Thurs, 6:45, 8:45. Himalaya (Valli, 2001) Fri/6-Thurs/12, call for times. Memento (Nolan, 2000) Fri/6-Thurs/12, call for times. "Family Classics": The Black Stallion (Ballard, 1979) Sat-Sun, 2. "Short

and Sweet: Short Films from Germany": "Love and Other Cruelties" Tues, 7.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Requiem for a Dream (Aronofsky, 2000) Wed, 2, 7:15, 9:30. Dark Days (Singer, 2000) Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). Dancer in the Dark (von Trier, 2000) Sun-Mon, 7, 9:55 (also Sun, 2, 5). George Washington (Green, 2000) Tues/10-Wed/11, 7:15, 9:15 (also Wed/11, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Gypsy Boys (Shepp, 2000) Fri/6-Thurs/12, 7 and 9:15 (also Sat-Sun, Wed, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Engram Sepals: Melodramas by Lewis Klahr" Thurs, 8. Filmmaker Lewis Klahr in person. San Francisco Art Institute, 800 Chestnut. Los (Benning) Sat, 7:30. Filmmaker James Benning in person.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Saving the Earth": Spirit and Nature (1991) Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "America Becoming: A Charles Burnett Retrospective": Nightjohn (1996) with "Dr. Endesha Ida Mae Holland" (1998) Fri, 7:30 (free screening); The Glass Shield (1994) Fri, 9:15. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ❖

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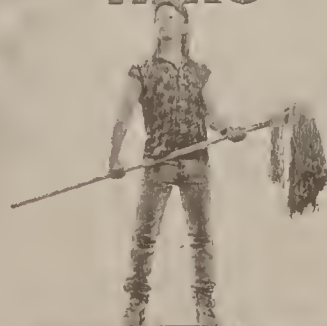
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PHOTO BY LISA TOMASETTI



Dishin': Sam Neill, Kevin Harrington, and Tom Long (from left) get some quality time atop the eponymous Australian NASA receiver.

'The Dish'

Full moon fever

A recent visit confirmed my suspicions about Australians: yes, they are a lot like us 'murricans, only with 99 percent less fatty self-importance. You can draw pretty much the same conclusion and save big on airfare by seeing this new comedy from the guys who made *The Castle* (a huge hit everywhere but the United States). It's a blatant stab at international box-office feel-good-flick viability, albeit one that actually earns those good vibrations. What's more, it pulls off something we haven't seen for a while: doing the inspirational patriotic just-folks ensemble dramedy thing without getting all gushy, sanctimonious, or stupid. Gratuitous 30-years-later framing device aside, *The Dish* is set in July 1969, when the midsize New South Wales burg of Parkes suddenly found itself thrust into the international spotlight, or at least some of its refracting glare. All eyes were glued to the tube as *Apollo 11* sent the first men to the moon. But while those images were transmitted primarily from a NASA receiver in the California desert, this global event required a Plan B. Hence the deployment of the southern hemisphere's largest radio telescope, a football field-wide, 1,000-ton movable disc incongruously plunked amid sheep paddocks just outside of humble Parkes. That much is historically true; the rest of *The Dish* is disarming fiction more in line with such classic 1950s British comedies as *The Mouse That Roared* and *Tight Little Island* than with anything Tom Hanks or Kevin Costner might hazard. Taking their nominal square-jawed-lead place is Sam Neill as the telescope's principal resident-scientist, whose underlings include a date-phobic electronics whiz (Matthew Moore), a brash technician (Kevin Harrington), and a dirt-dumb security guard (Tyler Kane). Their rather casual work methods — including regular footy matches on the enormous domed building's flat roof — do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton, doing a variation on his buttoned-down manly man in *The Woman Chaser*). The resulting discord, however, is nothing beside the conniptions that grip the townies during this historic moment. Seizing the day and then some, the genial mayor's wife is determined to put Parkes on the social map, an opportunity perhaps most memorably squandered when the band at her ball for visiting dignitaries mistakes the theme from *Hawaii Five-O* for "The Star-Spangled Banner." This leading couple is further mortified by a collegiate daughter who has read Marx, abhors this capitalist spectacle of waste, and won't shut up about either; she, in turn, suffers the almost fatally embarrassing attentions of a lovesick Army reservist. There are yet more crackpots, whiners, braggarts, and accidents-waiting-to-happen (including the Australian prime minister, sketched as a drunken blowhard) in the richly populated character landscape. Yet while this portrait of backwater bourgeoisie and their über-1960s crimes against decorative-sartorial fashion is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. At times *The Dish* does grow a tad schmaltzy, tugging at heartstrings and orchestral strings (via Edward Choi's overblown score) with *Forrest Gump*-like shamelessness. But those missteps are few. Mostly, *The Dish* eschews misty-eyed wonder for a much more agreeable wonderment at how weird people can be right here on terra firma. (Dennis Harvey)

Show times run Wed/4–Tues/10 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ⚡ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 94, for information on rep houses and special film programs.

San Francisco

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BALBOA 38th Ave/Balboa. 221-8184. Faithless Wed-Thurs, 4:20, 9:05. House of Mirth Wed-Thurs, 2:50, 7:05. In the Mood for Love Fri-Tues, 3:25, 7:20. Me You Them Fri-Tues, 1:20, 5:15, 9:05. Quills Wed-Thurs, 1:45, 6:35. Shadow of the Vampire Wed-Thurs, 1:10, 5:25, 9:35. Thirteen Days Fri-Tues, 4:20, 9:35. Traffic Fri-Tues, 1:40, 7.

BRIQGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

CENTURY PLAZA ⚡ P South San Francisco, Noor off El Camino. (650) 742-9200. Along Came a Spider (starts Fri) 11:30a, 12:15, 1:55, 2:45, 4:30, 5:15, 7:55, 9:45, 10:30. The Brothers 11:40a, 2:25, 5:30, 7:50 (Fri-Tues, 7:45 show replaces 7:50 show), 10. Chocolat Wed-Thurs, 11:45a, 2:30, 5:10, 7:55, 10:20. Crouching Tiger, Hidden Dragon 11:45a, 2:20, 5:7, 40, 10:20 (Fri-Tues, 11:35a and 7:35 shows replace 11:45a and 7:40 shows). Enemy at the Gates 12:30, 3:45, 7, 10 (Fri-Tues, 7:15 and 10:05 shows replace 7 and 10 shows), 15 Minutes Wed-Thurs, 7:10, 9:40. Heartbreakers Wed-Thurs, 11:25a, 2, 5, 7:45, 10:30; Fri-Tues, 11:25a, 2, 4:45, 7:35, 10:25. The Mexican Wed-Thurs, 11:30a, 2:15, 4:45, 7:30, 10:15 (Fri-Tues, 4:55 and 10:10 shows replace 4:45 and 10:15 shows). See Spot Run Wed-Thurs, 12:15, 2:40, 4:50. Someone Like You Wed-Thurs, noon, 2:30, 4:40, 7:15, 9:45; Fri-Tues, 11:45a, 2:15, 4:40, 7:25, 9:50. Tomcats 12:20, 2:50, 5:20, 8, 10:10 (Fri-Tues, 7:40 and 9:55 shows replace 8 and 10:10 shows). Traffic Wed-Thurs, 1, 4:25, 7:20, 10:30; Fri-Tues, 1:15, 4:15, 7:10, 10:15.

CINEMA 21 ⚡ Chestnut/Steiner. 921-6720. The Tailor of Panama Wed-Thurs, 12:05, 2:35, 5:05, 7:40, 10:05; Fri-Tues, 12:15, 2:40, 5:05, 7:35, 10.

CLAY ⚡ Fillmore/Clay. 352-0810. Indian Jones and the Last Crusade Sat, midnight. Pollock Wed-Thurs, 1:30, 4:15, 7, 9:40; Fri-Tues, 4:15, 7, 9:40 (also Fri-Sun, 1:30).

COLMA (METRO CENTER) ⚡ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Exit Wounds, Get Over It, Hannibal, O Brother, Where Art Thou?, Say It Isn't So, Spy Kids, The Tailor of Panama.

CORONET ⚡ P Geary/Arguello. 752-4400. Call for times. Exit Wounds.

EMBARCAERO CENTER CINEMA ⚡ P One Embarcadero Center, Promenade level. 352-0810. Before Night Falls 12:30, 3:30, 6:30, 9:30. The Dish Fri-Tues, 12:15, 2:40, 5:10, 7:40, 10:10. Memento noon, 1, 2:30, 4, 5, 7, 7:30, 9:40, 10. The Widow of Saint-Pierre Wed-Thurs, 12:15, 3:15, 6:45, 9:20. You Can Count on Me Fri-Tues, 1:30, 4:15, 7:15, 9:50 (Thurs, no 7:15 show).

EMPIRE ⚡ P West Portal/Vicente. 661-2539. Along Came a Spider (starts Fri) 11:45a, 2:45, 5:30, 8, 10:30. Crouching Tiger, Hidden Dragon Wed-Thurs, 11:30, 2:15, 5, 7:45, 10:15. Enemy at the Gates Wed-Thurs, noon, 3:30, 7, 10; Fri-Tues, 11:30a, 2:10, 4:50, 7:30, 10:10. 15 Minutes Wed-Thurs, 11:30a, 2:15, 5, 7:45, 10:30. Someone Like You Wed-Thurs, 11:45a, 2:30, 5:15, 8, 10:30; Fri-Tues, noon, 2:30, 5:15, 7:45, 10.

FOUR STAR Clement/23rd Ave. 666-3488. 15 Minutes Fri-Tues, 3:40, 9:30. Jerome Wed, 1:55, 5:50, 9:40; Thurs, 4:50; Fri-Tues, 1:55, 7:45. Malena Wed, noon, 3:50, 7:50; Fri-Tues, 12:10, 3:55, 7:40. Martial Angels Fri-Tues, 2:05, 5:50, 9:35 (Fri, no 9:35 show). Moon Warriors Thurs, noon, 3:55, 7:50, 9:45; Fri, 9:45. Seven Blows of the Dragon Thurs, 1:55, 5:55. State and Main Wed-Thurs, 11:50a, 6:45 (also Wed, 4:50); Fri-Tues, noon, 5:50. Yi Yi Wed-Thurs, 1:45, 8:45.

GALAXY ⚡ ⚡ Sutter/Van Ness. 474-8700. Call for times. The Brothers, Crouching Tiger, Hidden Dragon, Exit Wounds, Someone Like You.

KABUKI 8 ⚡ ⚡ P Post/Fillmore. 931-9800. Call theater for show times. The Brothers, Crouching Tiger, Hidden Dragon, The Debut, Enemy at the Gates, Heartbreakers, Say It Isn't So, Spy Kids, Tomcats.

LUMIERE ⚡ P California/Polk. 352-0810. The Day I Became a Woman (starts Fri) 5:10, 7:10, 9:10 (also Fri-Sun, 12:50, 2:55). Hit and Runway (starts Fri) 5, 7:15, 9:30 (also Fri-Sun, 12:45, 2:50). The Night Larry Kramer Kissed Me Wed-Thurs, 12:45, 2:50, 5, 7:15, 9:20. Requiem for a Dream Wed-Thurs, 7:40, 9:55; Fri-Tues, 5:15, 7:30, 9:45 (also Fri-Sun, 12:30, 3). The Taste of Others Wed-Thurs, 4:45, 7:20, 9:50. Too Much Sleep Wed-Thurs, 5:20.

METREON ⚡ Fourth St/Mission. 369-6200. Call theater for show times. All Access (Imax), The Brothers, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Enemy at the Gates, Exit Wounds, 15 Minutes, Haunted Castle (Imax), Heartbreakers, The Mexican, Michael Jordan to the Max (Imax), Say It Isn't So, Someone Like You, Spy Kids, The Tailor of Panama, Tomcats, Traffic.

METRO Union/Webster. 931-1685. Call for times. Traffic.

1000 VAN NESS ⚡ ⚡ P 1000 Van Ness. 931-9800. Call theater for show times. Chocolat, Down to Earth, Enemy at the Gates, 15 Minutes, Gladiator, Hannibal, Heartbreakers, The Mexican, Say It Isn't So, See Spot Run, Snatch, Spy Kids, The Tailor of Panama, Tomcats, Traffic.

OPERA PLAZA ⚡ Van Ness/Golden Gate. 352-0810. Billy Elliot Wed-Thurs, 2:40, 5:10, 7:40; Fri-Sun, 1:10, 4:10, 7:20, 9:50; Mon-Tues, 2:40, 5:10, 7:35. In the Mood for Love Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:30, 4:30, 7:30, 9:40; Mon-Tues, 3, 5:30, 7:40. Me You Them Wed-Thurs, 2:50, 5:20, 7:45. Quills Wed-Thurs, 2:30, 5, 7:30. The Taste of Others Fri-Sun, 1:20, 4:20, 7:10, 9:35; Mon-Tues, 2:50, 5:20, 7:50. The Widow of Saint-Pierre Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30.

PRESIDIO ⚡ Chestnut/Scott. 922-1318. Chocolat Wed-Thurs, 1:15, 3:50, 7, 9:35; Fri-Tues, 1:30, 4:20, 7, 9:35 (Sat-Sun, 9:30 show replaces 9:35 show).

STONESTOWN ⚡ P 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Tomcats.

VOGUE ⚡ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER ⚡ Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE ⚡ P 3200 Grand, Oakl. 452-3556. The Brothers Wed-Thurs, 1, 4, 7, 9:30; Fri-Tues, noon, 2:15, 9. Chocolat Wed-Thurs, 1:45, 4:15, 6:45, 9:15; Fri-Tues, 12:45, 3:45, 6:30, 9:15. Exit Wounds Wed-Thurs, 12:15, 2:30, 4:45, 9:45. Heartbreakers Fri-Tues, 1, 4, 7:15, 9:45. Pokémon 3 (starts Fri) 12:15, 2:30, 4:45, 7. Say It Isn't So Wed-Thurs, noon, 6. Traffic Wed-Thurs, 12:05, 3, 8; Fri-Tues, 4:30, 7:45.

JACK LONON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. Along Came a Spider (starts Fri) 11:30a, 2:05, 4:45, 7:30, 10:15. Blow (starts Fri) 11a, 1:55, 4:50, 7:45, 10:40. Bridget Jones's Diary (sneak preview) Sat, 9:30. The Brothers Wed-Thurs,

11:15a, noon, 1:40, 2:25, 5, 7:10, 7:45, 10, 10:35; Fri-Tues, noon, 2:25, 5:15, 7:55, 10:35. Enemy at the Gates 1:05, 4:05, 7:05, 10:10. Exit Wounds Wed-Thurs, 11:45a, 2:15, 4:55, 7:30, 10; Fri-Tues, 2:15, 4:55, 7:35, 10:05. 15 Minutes Wed-Thurs, 4:20. Heartbreakers Wed-Thurs, 11:05a, 2, 4:50, 7:50, 10:45. Just Visiting (starts Fri) 12:10, 2:40, 5, 7:20, 9:45. The Mexican Wed-Thurs, 7:40, 10:40 (Thurs, no 7:40 show). See Spot Run 11:35a (also Wed-Thurs, 2:05, 5:10). Someone Like You 11:10a, 1:50, 4:35, 7:15, 9:45 (Fri-Tues, 9:50 show replaces 9:45 show). Spy Kids 11a (Fri-Tues, 11:05a show replaces 11a show), 1:35, 4:10, 7, 9:30 (Sat, no 9:30 show). Tomcats 12:15, 2:50, 5:30, 8, 10:25.

PARKWAY 1834 Park, Oakl. 814-2400. Before Night Falls Wed-Thurs, 7; Fri, Mon-Tues, 6:30; Sat-Sun, 6. Best in Show Fri-Sun, Tues, 9:45 (also Sat, 3:30); Mon, 7. 15 Minutes Fri-Sun, Tues, 7; Mon, 9:45. Footloose Thurs, 6:30, 9:15. Gladiator Fri, Mon-Tues, 9:15; Sat-Sun, 9 (also Sat, 3). Hannibal Wed, 6:30, 9:15. The Rocky Horror Picture Show Sat, midnight. Snatch Wed-Thurs, 9:45.

PIEOMONT ⚡ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon Wed-Thurs, 4:20, 7, 9:30; Fri-Tues, 6:30, 9 (also Fri-Sun, 1:15, 4). Memento Fri-Tues, 7, 9:30 (also Fri-Sun, 1:20, 4:30). The Tailor of Panama Wed-Thurs, 7:20, 9:45; Fri-Tues, 6:45, 9:10 (also Fri-Sun, 1:30, 4:15). You Can Count on Me Wed-Thurs, 7:10, 9:40.

Berkeley area

ACT I AND II ⚡ P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 7, 9:50 (also Sat-Sun, 1, 4). The Widow of Saint-Pierre Fri-Tues, 7:10, 9:40 (also Sat-Sun, 1:10, 4:10).

ALBANY ⚡ 1115 Solano, Albany. 843-3456. The Dish Fri-Tues, 6:45, 9:15 (also Fri-Sun, 1:30, 4:15). In the Mood for Love Wed-Thurs, 6:45, 8:50. Pollock 6:30, 9:10 (Fri-Tues, 9 show replaces 9:10 show) (also Fri-Sun, 1:15, 4).

CALIFORNIA ⚡ P Kirtledge/Shattuck, Berk. 843-3456. Chocolat 6:45, 9:15 (also Fri-Sun, 1:40, 4:10). Enemy at the Gates 7, 9:40 (Fri-Tues, 9:30 show replaces 9:40 show) (also Fri-Sun, 1:30, 4:20). Memento (starts Fri) 7:15, 9:40 (also Fri-Sun, 1:50, 4:30). The Mexican Wed-Thurs, 7:15, 9:50.

ELWOOD 2966 College, Berk. 649-0530. Quills 4:10, 9:30. Requiem for a Dream 5, 9:40. Shadow of the Vampire 4:50, 9:40. Thirteen Days 6:45 (also Wed, Sat-Sun, 1:30). Wonder Boys 7:20 (also Wed, Sat-Sun, 2:40). Yi Yi 6:30 (also Wed, Sat-Sun, 1).

EMERY BAY ⚡ P 6330 Christie, Emeryville. 420-0107. Call for times. The Brothers, Crouching Tiger, Hidden Dragon, Enemy at the Gates, Exit Wounds, Heartbreakers, Say It Isn't So, Someone Like You, Spy Kids, Tomcats, Traffic.

OAKS ⚡ 1875 Solano, Berk. 526-1836. Bridget Jones's Diary (sneak preview) Sat, 9pm. Malena Wed-Thurs, 8; Fri-Tues, 7:15 (also Sat-Sun, 2:40, 7:15). The Mexican Fri-Tues, 9:15 (also Sat-Sun, 12:10, 4:45). Say It Isn't So Wed-Thurs, 6. Spy Kids 7, 9 (Sat, no 9 show) (also Sat-Sun, noon, 2:15, 4:30).

ORINDA ⚡ 4 Orinda Theater Square, Orinda. 254-9060. Chocolat Wed-Thurs, 6:30, 9. Crouching Tiger, Hidden Dragon 7, 9:30 (also Sat-Sun, 12:45, 3:45). Spy Kids Fri-Tues, 6, 8, 9:45 (also Sat-Sun, noon, 2, 4). The Tailor of Panama Wed-Thurs, 7:15, 9:45; Fri-Tues, 7, 9:30 (also Sat-Sun, 1, 4:15).

SHATTUCK CINEMAS ⚡ 2230 Shattuck, Berk. 843-3456. Before Night Falls Wed-Thurs, 2, 5, 8; Fri-Tues, 1:50, 5, 8. Best in Show Wed-Thurs, 2:15, 7:05; Fri-Tues, 9:45. Billy Elliot 1, 3:30, 6, 8:30. Exit Wounds Wed-Thurs, 1:40, 4:10, 6:40, 9:05. 15 Minutes Wed-Thurs, 4:20, 9:10. Himalaya (starts Fri) 2, 4:30, 7:10, 9:30. Just Visiting (starts Fri) 1:05, 3:10, 5:15, 7:20, 9:25. Me You Them Wed-Thurs, 1:30, 4, 6:30, 9; Fri-Tues, 1:45, 6:45. O Brother, Where Art Thou? 1:55, 4:30, 6:55, 9:20 (Fri-Tues, 4:20 show replaces 4:30 show). Pokémon 3 (starts Fri) 1:10, 3:15, 5:20, 7:30. The Tailor of Panama 2:10, 4:40, 7:10 (Fri-Tues, 7:05 show replaces 7:10 show), 9:35. Tomcats Wed-Thurs, 12:55, 3:05, 5:15, 7:25, 9:40; Fri-Tues, 2:30, 4:45, 7, 9:10. You Can Count on Me Wed-Thurs, 1:45, 4:15, 6:45, 9:15; Fri-Tues, 4:15, 9:15.

UA BERKELEY ⚡ 2274 Shattuck, Berk. 843-1487. Call for times. The Brothers, Cast Away, Get Over It, Gladiator, Hannibal, Heartbreakers, Someone Like You, Traffic. ♡

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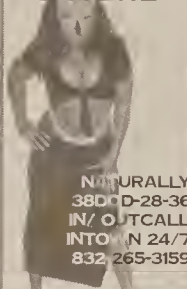
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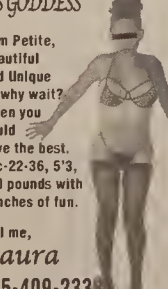
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My name's Heather. I'm 30 yrs. old. I have long, red hair & blue eyes. I'm 5'4". I'm French & Spanish. I'm very down-to-earth. I love to salsa dance. I wouldn't say I'm a club girl but I like to go dancing sometimes. I just like to do anything that involves getting out & having fun. I like to be around people who like to do the same thing. **Box 11651.**

My name's Lisa. I'll be 23 yrs. old in May. I have 2 young children, a son & a daughter who are both 5 yrs. old. I'm Mexican. I weigh about 145 lbs. I'm about 5'4". I have long, black hair & dark-brown eyes. I'm looking for someone for a long-term relationship. Age, race & looks don't matter to me. It's what's in the heart that counts. The number one thing is my children. He must accept my children. **Box 11107.**

My name's Patty. I'm a black female. I'm 5'6". I'm about a medium build. I'm very easygoing, very honest & loyal. I'm looking for a tall man who shares his innermost thoughts & feelings. **Box 11010.**

MEN SEEKING WOMEN

I'm a 25 yr. old male. I'm looking for a lady who's outgoing & open-minded. If you're interested, leave me a message. **Box 13947.**

My name's Brandon. I'm currently attending college. My major is massage therapy. I'm looking for some new people to talk to. I like to go to Santa Cruz & check out the boardwalk. I like snow-boarding. **Box 13928.**

I'm a nice guy looking for a nice girl. I'm an attractive, 5'5" tall, Asian-American male. I'm looking for someone who's preferably thin-built. Someone who likes going camping & hiking. I'm looking for someone who wants to have fun & is ready to settle down. **Box 11710.**

My name's Martin. I'm 18 yrs. old. I go to school. I'm looking for young, slender, white girls. I weigh about 175 lbs. & I'm 5'11". I'm a cute, white guy. I drive a Corvette. **Box 10894.**

This is Erik. I'm 5'10" & weigh 225 lbs. I'm muscular. I've been described as looking like a professional wrestler, but I'm just a sweetheart inside. Honesty & maturity are important. I'm 41 yrs. old. **Box 9727.**

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5F, 38, 5'4", light brown/green, average build, seeks a male, age and race open, for friendship or relationship. **#9642**

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Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **#8433**

ABRUPT WRITER GIRL

Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-38, smashes-smashy art boy for hilarity, solace, moonstruckness, possible LTR. **#9586**

CAN I SPOIL YOU?

Voluptuous female, 33, long Auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **#9606**

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Anyone who would like to have an interesting evening, please call. **#9585**

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Are you? Attractive, 41-year-old SWF/HF, 5'7", in good shape, long Auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR with a man of substance, with the same qualities, to share life together. **#8145**

HAZEL EYES AND HIGH IDEALS

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. **#8269**

CARAMEL-TANNED AFRICAN BEAUTY

Desirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companion relationship. 38-50, 5'8", honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful. N/Drugs, N/5, light drinker. **#9574**

LOVE IT ALL

Cute BF, 37, seeks educated, mature, communicative WPM, 40-55, who's full of life, for beneficial relationship. No games or drama wanted. **#9578**

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **#9456**

JEWISH ANARCHIST

Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. **#9465**

BEARDED WILD MAN WANTED

Unshaven, beautiful, sexy, wise, artistic, musical 5F, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, feminist, SM, under 40, N/5, N/D, feminist friendly. **#9555**

PARTY DOGS ONLY

Fun, outgoing, laid-back, slim, busty SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, partners, welcome to plan a wild weekend. **#9435**

COMPLEX, CAPTIVATING WOMAN

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. **#9441**

WHIP APPEAL...

Seeks her man. Slim, lovely 5F, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/5, N/Drugs. Be emotionally secure. **#9443**

EVENING OF ECSTASY

Fulfill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. **#9443**

WEEKENDS ONLY PLEASE!

Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful-hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend. LTR. **#9429**

BE MY ARTISTIC ENDEAVOR

Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. **#9529**

CASTING CALL

Cornely JPF, European sensibility, eighty-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! **#9423**

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Call 1-877-895-7996. It's FREE to place your ad in print, online, to set up voice mail, and to retrieve your messages! The Bay Guardian sponsors many personals events. Call 415-487-2566 to inquire about upcoming events.

JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, dubs. Seeking fun-loving, outgoing SM for friendship first. **#8425**

AN UNPRETENTIOUS BEAUTY

Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these your eyes? Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeks tender, generous handsome, sophisticated SWM, 45-55. **#9422**

SHOOTING STAR

Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. **#9399**

EXOTIC WOMAN

Beautiful SBF, 5'6", 130lbs, models on the side, very athletic, enjoys movies, jazz, walks in the park, loves to laugh. seeks M/SWM any age, for dinner, coffee or? Must be financially generous, no games please. Will answer all calls. **#9424**

LET'S GET INTERESTING

Sexy BWFF seeks Black gentleman for oral adventures! I'm married and meet with husband present (voyeur only). Not looking for love, just fun! Be real. **#9247**

PROGRESSIVE SEEKS SAME

Leftist, writer activist, seeks intelligent, progressive men, who want to change the world from intellectual stimulation and fun. I like exploring new places and ideas, getting high. KPFA. **#5700**

MODEL'S COSMETIC SURGEON

I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **#8488**

IS THIS YOU?

Dateless Diva, 28, seeks fun, intelligent sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color, 28-35. **#9216**

JUST ME

Shapely D8F, 49, 5'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. **#9321**

SWEET AND SHY

Curvy, shy, warm, outgoing, gentle, peaceful 5F, 49, 5'4", 135lbs, brown/brown, with fun sense of humor, likes art, dancing, reading. Seeking a man who can laugh at himself. **#9323**

68 YEAR-OLD CEMINI

5F seeks tall, older black male who is interested in travel. **#9207**

FULFILL LINC A FANTASY

8F seeks two males to fulfill a fantasy of being with two guys at the same time. **#9189**

WOOKIN' PA NUB

Old-school girl, 22, seeks another punk rocker or skater to check out the scene with. Art student, believe in fate, silly sense of humor, smoker. **#9051**

GREEK GODDESS

Tall, attractive, slender goddess, 36, 5'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. **#9048**

F SEEKS INTELLIGENT M

SWF, 40, no children, N/5, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. **#9024**

GOOD CONVERSATION

Educated, loyal, affectionate 5PF, 43, 5'5", 125lbs, enjoys the arts, good conversation, reading, movies, music. Seeking aware SM, for friendship, possible LTR. **#8845**

EXPRESS YOURSELF!

Not repress yourself. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. **#8948**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny 5JF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **#6936**

SINGLE DAD LOOKING FOR FUL

5M, 36, 5'10, brown/hazel, mustache, other of two enjoys dirtbiking. Seeking nice enjoys outdoors. **#807**

LOOKING TO SATISFY A WILD

Light-complected, 5'10", 230lbs, brown shoulders, enjoys lifting. Seeking fun, attractive male who likes to go out. **#9600**

ECLECTIC AND UPBEAT

Active, youthful DWM, 50s, 5'10", 150lbs, cultural, intellectual interests, psychologically evolved, emotionally secure, financially solvent. Sophisticated casual. Good communication/relationship skills. Seeking physically slender soulmate. **#9740**

BM FOR WF

150 acquaintance for friendship and pleasure, decent, attractive, fit, 30+, hot. Me: energetic, athletic, mature, intelligent, decent, good-looking, fit, 41, 5'11", 205lbs, hot. **#9757**

GROOVY GUY ISO GROOVY GAL

SWM, 28, 5'7", 150lbs, brown/brown, enjoys coffee, theater, dining out, movies, music. Seeking SF, 18-21, with similar interests, for friendship, possible LTR. **#9738**

BIKE MESSENGER

WM, 22, 5'11", bike messenger, seeks realistic female for rides in the park, beer at the beach, public nudity, etc. Prefer girls with short hair. **#9756**

SPANISH-SPEAKING...

(my mail), cumbia-loving, tall, community-oriented, book-loving SWPM, kind, ethical, affectionate, and gentle, seeks similar 5HF, 40 and under, childless. **#9758**

CURIOUS SBM 37

seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. **#6967**

SEEK RELATIONSHIP

Secure senior seeks wonderful relationship with you. Not interested in marriage, so please do not respond to this ad if you are marriage-minded. **#9745**

DENTIST/MUSICIAN

SWM, 40s, likes people, music, travel, long legs and short skirts. Seeking intelligent WF trapped in a show girl's body. **#9431**

HEY, LADIES!

SWM, 5'9", 250lbs, brown/brown, likes country music, sports, having fun. the outdoors. Seeking SF who wants to be treated with kindness, respect and love. **#9741**

HANDSOME, SINGLE DBM

Tall professional, educated seeks attractive, slender female any race for friendship and romance who's open to outdoor activities. **#9742**

LOOKING FOR LOVE

Tall, loving SWPM, 40s, owner, hobby musician, enjoys hiking, motorcycling, camping, walking, health, slender, medium lady, all children. **#8860**

GREAT CATCH

Well-built, sexy, romantic, sensitive, intelligent, witty, gorgeous SWM, 38, looks young, 6'1", 185lbs, seeks very attractive, similar female for sharing the diversity that life brings. **#9732**

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All its costs is a few minutes of your time.



Place your ad by phone.
Call (877) 895-7996.

SEEKING WEALTHY GENTLEMAN

Discreet 5BF, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. **#9164**

SUNSHINE DAYDREAM

Attractive, petite, slim SWF, 43, homeowner, ex-New Yorker, still digs rock-n-roll, politics, enjoys outdoors. Seeking fit, down-to-earth guy, 40-50, with similar interests. **#8843**

BLACK DIVA ARTIST...

30s, seeks jungle brother. Rescue me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-45. **#8834**

RINC MY BELL

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **#8835**

MEN LIKE CHOCOLATE TOO

BF, 37, small build, educated, sexy, seeks WM professional safe, disease-free, financially secure, for mutually beneficial friendship. No games. **#9040**

UP & DOWN 2/24

Me: tall, buxom blonde in black. You: tall, broad-shouldered male in light blue. You tried to save me. Drinks? **#9131**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender 5JF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **#8321**

RADIANT, RETRO REDHEAD

SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **#8327**

SOUTHERN BEAUTY

Sweet and smart, looking for mature, sensitive and generous gentleman, for fun, adventures and possible LTR. **#8875**

DEEP SOUL OVER

Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). **#6958**



UNCOMPLICATED AFFAIR

Can a man and woman, sexy, smart, agreeable, attractive, have an affair without things getting complicated, marriage notwithstanding? Shall we try my lady? **#9771**

ENJOY KISSING

DWM, 47, 6'2", 195lbs, brown/brown, enjoys movies, gym, gardening, antiques, dining out, ocean walks. Seeking attractive, sincere, affectionate, fit SW/HF, 30-40, for friendship, romance, LTR. **#9787**

DON'T PASS THIS UP

Good-looking, fit, SWM, 40, 6'2", 185lbs, seeks younger, attractive, fit SF, 20-35, for casual dating, possible LTR. **#9775**

LOOKING FOR FUN

Attractive, bi-racial SM, 25, 6'2", 185lbs, enjoys rock-n-roll, bar hopping, hockey. Seeking SWF. **#9762**

SEEKING SOMEONE NICE

SM, 23, seeks 5F with sweet smile and beautiful eyes. All calls answered. **#9751**

COUNTRY GIRL WANTED

Hard-working, fun-loving DWM, 6'1", 195lbs, brown/blond, father of four, enjoys fishing, camping, beach walks, weekend getaways, country music, line dancing. Seeking 5D/F, 35-45. **#9753**

LOOKING FOR A GOOD TIME

SWM, 19, 6'2", 220lbs, muscular build, light brown/dark brown, enjoys movies, outdoors, long drives on the coast. Seeking fun-loving woman for possible LTR. **#9768**

THE HUMAN JACKHAMMER

Clean-cut, German/Irish SM, 6'3", 195lbs, 32" waist, no fat, curly brown/blue, enjoys sports, reading, partying. Seeking fun-loving woman. **#9779**


HUMOR & ENTERTAINMENT

Good-looking, fit WPM, 41, enjoys rock concerts, comedy clubs, snowboarding, beach, romantic vacations, dining out. Seeking fun woman who enjoys laughter, good times. **#9789**

HOW DEEP IS YOUR LOVE?

WE REALLY NEED TO KNOW!

Place your FREE 25 word CONNECTIONS ad, record your outgoing voicemail greeting (also FREE) and you could win tickets for two to the hit Broadway musical Saturday Night Fever at the Orpheum Theater, April 11th.



Call us toll free 24 hours a day at 1-877-895-7996 to place your ad. Set-up your outgoing message before 5pm on Wednesday, April 4 and you'll be entered in a random drawing for two tickets to the show.

GERMAN CHOCOLATE CAKE
Easygoing, fun-loving SBM, 5'10", medium build, loves laughing, football, baseball, cooking, bowling, country and oldies. Seeking communicative SWF, 29-41, for friendship first, maybe more. ☎9731

LOVE IN FRANCE
American artist SWM, young 40s, seeks nurturing SF, 18-40, into art, music, cooking, gardening, travel, for friendship first, possible LTR. ☎9720

NEED GREAT LOVER

SHM, 5'5", 159lbs, dark brown/dark brown, light complexion, medium build, wears glasses. Seeking SF for possible committed LTR. ☎9719

INTELLIGENT
Interesting SBM, 31, 5'7", 151lbs, nice build, seeks SF, race open, for friendship first, possible serious LTR. ☎9723

LOVE CAN BUILD A BRIDGE
Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between 5'-5'6", medium height/build, who is also easygoing, good-natured. Hope to hear from you. ☎9710

ASIAN, EAST INDIAN OR LATINA
princess wanted, SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. ☎8309

PISCES/VARIES GUY
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎8647

INDEPENDENT GUY
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. ☎8940

SEEKING SOMEHIDE NICE
SM, 23, seeks sweet, sexy, single girl to share adventures with. So, when should we meet? ☎9687

KING-SIZED HERSHEY BAR
Can we be lovers/playmates? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy. ☎9220

ROMANTIC NISPANIC
Outgoing, sensual, down-to-earth SHM, 6', 200lbs, brown/brown, mustache, father, likes camping, hiking, boating, long walks, the outdoors, movies, concerts, art. Seeking down-to-earth lady with morals. ☎9671

LOOKING FOR INTIMACY
Fun, great SM, 27, 5'6", 140lbs, brown/brown, seeks female for discreet, intimate relationship. Let's talk! ☎9674

INTELLIGENT GENTLEMAN
SBM, 30, 6'1", 182lbs, likes weight lifting, racquetball, bike riding. Seeking single lady who's interested in an intelligent gentleman like myself. ☎9676

SLIPPERY RECTAL EXAM
Ooctor massages your butt hole, jacking you off. Spunking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎9709

PALE, LARGE-SIZED...
chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

ORAL DELIGHTS
Dark-haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, brown-blond/blue for mutual oral satisfaction. Call me, tell me what you like. ☎9646

INTERNATIONALLY-MIHOD
Eclectic, left-leaning WF, desired. Me: British-accented, polyglot globetrotter, 30s, PhD, radically left-leaning, goddess-centric, agnostic buddhist slim, dark, long haired, mediterranean-looking, undeniably handsome, East Indian prince. ☎9306

SAM SEEKS TATTOOED GIRL
Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. ☎8172

HELLO
SWCM, 31, 6'1", light brown hair, N/S, occasional drinker, no children, seeks separated or S/DA/W/HF, 18-25, N/S, occasional drinker, San Jose area, for relationship. ☎9645

ASSONATE ATHLETIC BRIGHT
Trim, handsome, educated SWPM, 46, fit and athletic, enjoys sports, travel, music, dancing. Seeking similar SF, 30-50, for LTR. ☎7071

ENJOYS LIFE
Warm, humorous, handsome SJM, physician, loves traveling, athletics, reading, movies, music. Seeking bright, slender SF, 30-37, with character and integrity, for relationship. ☎9658

SHY AT FIRST
Easygoing SWM, 27, 6', 160lbs, blond/blue, loves mountains, camping, fishing, mountain biking, movies, dining. Seeking down-to-earth SF for possible LTR. ☎9641

FUN-LOVING GUY
Muscular, athletic SBM, 26, 6'1", 200lbs, shaved head, seeks SF who wants to be treated like a queen. ☎9644

HANDSOME LATINO
Attractive, humorous, intelligent, sensitive, romantic SHM, 23, 5'11", 180lbs, black/brown, student, loves music, beaches, dancing, movies, comedy, soccer. Seeking smart, sweet, attractive female for LTR. ☎9662

EXTRA DORINARY RELATIONSHIP
DWM, 57, 5'7", looks younger, healthy, physically fit, sincere, honest, energetic, easygoing personality, good sense of humor, seeks SW/HF, 45-55, honest, playful. East Bay only. ☎9640

GOOD LOOKING, IN SHAPE MALE
SBM, 27, 5'11", 175lbs, dark curly/brown, tan skin, enjoys the outdoors, movies. Interested in meeting European woman, 18-36, for friendship and a good time. ☎9611

TONGUING ALL OVER
Senior BIM, 5'11", 180lbs, is desperately searching for lady or couple to receive kissing, licking, sucking, front and rear. ☎9629

COOL BROTHER SEEKS SEXY...
soulmate. East Bay, outgoing, conservative, dark-skinned SBM, 34, 6', 230lbs, glasses, dimples, enjoys jazz, cooking, travel, sports. Seeking intelligent, spontaneous, articulate lady, early 20s-late 30s. ☎9624

LOOKING FOR TRUE LOVE
Marriage-minded SHM, 27, 5'9", 200lbs, medium-large build, brown/brown, father, enjoys swimming, walking, exercise, poetry, sci-fi books. Seeking emotionally strong, independent, fun, outgoing woman. ☎9631

SEEKS SENSUAL LOVER
SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. ☎9637

LOOKING FOR LTR
SM, 42, 5'10", 170lbs, black/brown, enjoys travel, beaches, dining out, enjoying life. Seeking S/OF, 30-45, for LTR. ☎9612

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

JUST LOOKING FOR A FRIEND
Attractive, intelligent SM, 23, seeks SF, 18+, for friendship, possible LTR. Serious replies only. ☎9587

JUST CHECKING...
SM, 31, college grad, enjoys many activities. Seeking SF, 18-35, for friendship, possible LTR. Serious replies only. ☎9588

OLDER IS SEXIER
Clean-cut DWM, middle-aged, 6', 195lbs, seeks WF, 62+, who's tired of soap operas and wants attention and romance. Life's too short without fantasy. ☎9608

HUMOROUS AND FIT
SW/HM, 21, 6', brown/hazel, with sexy body, likes movies, dinner, walks on the beach, clubs. Seeking female for good times. Can you make me laugh? ☎9613

SEEKING MOVIE BUFF
Average-looking, fun-loving SM, 33, 5'6", loves movies, going out with people, visiting other cities. Seeking fun-loving, cheerful friend. ☎9614

ALMOST IMPOSSIBLE!
Attractive, endearing, dishonest, fun SWPM, 44, in shape, seeks woman with individuality, intelligence, femininity, long dark hair, slender arms, and youthfulness, for emotion exchange. ☎8426

LOOKING FOR ADVENTURE
SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. ☎9397

HUKKY BRIT
SM, 32, 5'10", black/hazel, N/S, no children, enjoys drama/fantasy movies, Indian/Japanese cuisines, and comedy clubs. Seeking female, 24-35, 5'-6'5", N/S, for friendship. ☎9580

STILL WORKING ON IT
SWM, 31, 6'2", dark brown/brown, slender, occasional drinker, no children, seeks AF, 18-36, 5'-6'2", for friendship, possible relationship. ☎9581

NEW TO THIS
Very good-looking SWM, 32, 6', light brown/blue, occasional smoker, enjoys classic/comedy movies, alternative/blues music, and history/thriller novels. Seeking female, 18-50, for that special connection. ☎9582

LOOKING FOR ADVENTURE & FUH
Football players build SM, 6'1", blond/blue, seeks SF for casual dating, possibly more. ☎9605

TWIN FLAME
SM, 33, 5'10", 150lbs, dark brown/hazel, athletic build, enjoys scuba diving, dining out, movies. Seeking active, athletic SF, 23-40, for LTR. ☎9584

THE CAT AND THE MOON
Creative, down-to-earth, smart, handsome SWM, 41, is simply looking for a compatible woman, 29-36. Get in touch with me! ☎8869

RENAISSANCE MAN...
44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. seeking babe with healthy libido, ready for adoring man. ☎9235

HELLO!
Japanese-speaking native of California, 48, with varied interests and eclectic tastes, seeks warm, caring, compassionate woman to share life with. Must like kids. ☎9572

SELECTIVE
Single white male, 26, light smoker, with college education, selectively seeks single female, 22-28, to share fun times with. ☎9573

LOOKING FOR GRACE
The pure grace of laughter, companionship, kindness, conversation. Someone who can appreciate life's beautiful moments. Open-minded SAM, 24, artist. ☎9566

WOULD YOU BELIEVE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. ☎8154

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

I WANT CANOY
Handsome, athletic SWM, on Peninsula, seeks slim and sexy female, 4S, to spend my money on. You supply romance, under 45+. to under 125 please. ☎9469

LIVING IN EXILE
Attractive and caring, athletic and artistic, passionate and pensive professor and lover of life, 33, seeks sharp, self-aware, sensual, adventurous woman who loves to laugh. ☎9460

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. ☎6411

TALL, BEAUTIFUL PHD...
great kisser, with soul, personality, soft skin, hair, clean white teeth. Seeking additional girlfriend. Be bright, petite, fit, or gasmic, pretty, Bcup+, great kisser, disease-free. ☎9466

SEEKING A TRUE LADY
SWM, 63, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 5S+, Hir suite a plus. ☎6738

PLEASE ME
Sexy, attractive SM, 6'1", 210lbs, well-endowed, seeks sexy, attract ve women who give really good blowjobs. ☎9303

YOUR TOY
Slender, shaved young boy, 2S, will massage, caress and lick to his Mistress' satisfaction. You deserve a good tonguing on the weekends. ☎9454

BORED - WANT TO HAVE FUN
Clean, discreet AM, 30, likes tennis, bowling, pool, buying shoes, cuddling. Seeking WF, 21-28, for casual fun and friendship. ☎9455

WARM-HEARTED PHYSICIAN
Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick brown/dark brown seeks SAF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. ☎9459

LET ME PAMPER YOU

Seeking attractive, playful female, 18-35, nice figure. I'm a generous, attractive, nice, safe, discreet DWPM, 6'1", 185lbs. Let me help you. Oakland. ☎9463

YOUNGER WOMAN
Attractive WPM, 43, financially secure, seeks sensual relationship with female, under 30, who wants to be spoiled. Race unimportant. Let's talk. ☎9562

LOOKING FOR ADVENTURE
SBM, 34, 5'7", mustache/beard, likes museums, beaches, spirituality. Seeking committed female. Let's get to know each other. ☎9561

LOVING AND SWEET
SM, 22, 5'10", brown/blue, goatee, nice smile, eyes, and sense of humor, likes playing baseball, relaxing, movies, dining out, dogs. Seeking spontaneous female for commitment. ☎9563

HEART OF GOLD
Easygoing, refined, mellow, keen-minded, loving SPM, 44, 5'8", 144lbs, light-brown/brown, enjoys tennis, swimming, reading, concerts. Seeking vibrant, cultured, petite, honest SF, 32+, N/S, possible relationship. ☎9472

LOOKING FOR ADVENTURE
SM, 27, likes nightclubs, hanging out with friends, having fun. Seeking fun, outgoing, adventurous SF for going out with. ☎9534

HELLO OUT THERE!
Handsome pro-juggler, acrobat, sailor, writer, 49, 6', 180lbs, loves complex sensual massage. Loves bird watching, bikes, dance, massage, cooking. You are delightful, different, dreamer, dedicated. ☎9540

SMART & SEXY
SWM, 36, enjoys dining out, movies, quiet evenings at home. Seeking SF for friendship first. ☎9544

LOOKING FOR LOVE
Eccentric brew master, publisher, photographer, vigorous and athletic, seeks woman to share gardening, cooking, travel, enjoying life together. Would love if she has voluptuous figure. ☎9546

WANTED: MATURE WOMEN
Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎9556

CARING & UOERSTANDING
Brown-haired, gentle, loving North Bay SM, 5'9", 163lbs, mustache, enjoys music, tv, movies, sports, reading, travel, cultural events, kids. Seeking petite SA/SF, for possible marriage. ☎9542

HOT
SBM, 35, 180lbs, seeks to please women, 40+. Anything you desire. ☎9543

GREAT MESSAGES
Attractive, clean, uninhibited man, 40, 6'2", 140lbs, brown/brown. Seeks smart, sexy, spontaneous woman who loves adventure, dance, party, good times. ☎9548

THE POWER OF NOW
DWM, 42, 5'6", 140lbs, father, enjoys golf, travel, live music, movies, art, plays. Seeking intelligent, good-looking SF, 25-45, similar interests. ☎9552

ADVENTUROUS, SPONTANEOUS...
uninhibited SWM, 37, 5'9", 190lbs, brown/hazel, good shape, enjoys horses, outdoors, excitement, cooking. Seeking similar, beautiful lady. ☎9554

LOOKING FOR A MATE
Traditional, romantic, affectionate, widowed dad, 48, homeowner, enjoys outdoors, music. Seeking similar, intelligent woman, good sense of humor, N/S, H/w appropriate, for committed relationship, marriage. ☎9557

SPIRITUAL MARRIAGE
Desired by non-smoking, non-drinking WM, 45s, seeks same in female, 18-50, any ethnic background. I follow the spiritual path of pure desire. ☎9458

ROMANCE BY CANDLELIGHT
Handsome, self-employed DBM, 57, 5'11", 220lbs, loves cooking, intelligent, sincere, dining in romantic settings, jazz/classic/reggae music. Seeking female for LTR. Age/race open. ☎8484

HANDSOME, FUNNY, POLITE
Athletic, outgoing WM seeks intelligent, feminine lady, 21-35. Should love adventure and liter ature. Break through and you will be the center of my universe. ☎9434

YOU ARE TRULY BEAUTIFUL
Marriage-minded world traveler wants to settle down in the city with someone pretty, poised, and wants kids. I speak Japanese, some French. ☎9438

CUTE GERMAN MALE

Attractive male 36, seeks attractive, cute single female, 25-40, for dating relationship. ☎9449

LOVE YOUNGER MEN?
Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, fire-spirited SWF, 40+, for romance, friendship, possible LTR. ☎9450

ONE IN A MILLION
Outgoing, charming SWM, 40, 6'2", 240lbs, dark blond/baby blue, enjoys hiking, traveling, dancing. Seeking attractive, intelligent, affectionate, passionate SF, 20-47. ☎9451

EXPERT CUNILINCTUS
No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. ☎9452

SENSITIVE, NURTURING...
stud muffin. SWCM, 5'9", blond, athletic, good communicator and listener, N/S, N/O, enjoys having fun, travel. Wants to love and be loved. Seeking life partner. ☎9453

JEWISH LADY SOUGHT
Tall, educated, professional European SWM, 40+, enjoys music, art, reading, movies, outdoors. Desiring an intelligent, busty female, for passionate dating. ☎9432

FUN AND ADVENTUROUS
SWM, 31, likes going out and having fun. Seeking outgoing, fun, attractive SF for fun. ☎9535

HEY WILD ONES!
SWM, 6'2", 190lbs, likes the outdoors, motorcycle riding. Seeking outgoing, fun, energetic SWF for dating. ☎9407

LOOKING FOR FREAKS
SBM, 6', 225lbs, muscular build, seeks cool, outgoing, open-minded females for friendship first. ☎9527

SEEKING BLACK FEMALE
Single male, 23, makes music and websites. Seeking black female, 18-45, who is ready to have fun in the Bay Area. All replies answered. ☎9426

ADVENTUROUS & LAID-BACK
Friendly, fun SWM, 23, 6', 250lbs, blond/hazel, enjoys riding motorcycles, beaches, playing guitar. Seeking S/DF, N/S, with similar interests, for friendship first. ☎9427

COUNTERPART?
Attractive, intuitive, slim, sensual SJPM, 52, only slightly kinky, likes literature, music, and metaphysics. Seeking SF with matching qualities. Les Francophones sont bienvenus. ☎9415

ADORABLE & HUGGABLE
Long-haired SAM, 34, counselor, likes arts, nature, ping pong, movies, martial art. Seeking gal for smart conversation, play, excitement, friendship, and LTR. ☎9418

HARRIED INTELLECTUAL
Musician seeks humorous, elf-like rattle-rouser. I be him, you be her, and we be happy. ☎8680

SHY, INTELLIGENT...
healthy BPM, 50s, N/S, N/D, seeks smart, attractive, Filipino lady, 30-50, for movies, dining, traveling. ☎9213

COOL, HARD BODY
W/ 5'10", 180lbs, short blond/green, nice body, seeks nice-looking SF fun times, possible LTR. ☎9405

JUST LOOKING FOR FUH
Is there a woman into having fun with a well-adjusted, attentive, passionate, financially secure, good-looking guy, young-looking 47 (going on 25)? Seeking female, 35-50. ☎9410

WORTH THE CALL
Sincere, romantic, considerate, musically talented SAM, 5'8", 160lbs, enjoys playing piano, meeting people, traveling. Seeking serious, marriage-minded SF, 30-45, for LTR. ☎9411

BLACK FEMALE
Articulate, down-to-earth, fit black man, 40s, 6'1", loves reading, jazz. Seeking female the same hue for dating. ☎9413

PROGRESSIVE...
traveled, interesting, multilingual, fun SWM, 42, overwhelmed by Stockton culture, seeks female for weekend hiking, skiing, movies, museums, dining, dancing, maybe more. Hello! ☎9414

BAY TO BREAKERS...
is coming soon. Seeking dang SWF, 27+, to join SWM, 43, to walk the course au natural and other similar events and places. ☎9416

MARRIED ASIAN WIFE?
Looking for an attractive, trim, and happy man in his late twenties to discreetly love you the way "he" used to? ☎9417

LOOKING FOR YOU
SBM, 37, 200lbs, bald head, goatee, athletic build, sense of humor, seeks SF for friendship first, possible LTR. ☎9389

WORTH THE CALL
SWM, 160lbs, 6'4", seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discreet. ☎9401

SOUTHERN RAISED AND EDUCATED
SWM, architect, accomplished artist, 52, financially secure, city dweller, with lots of free time. Well-traveled, very open, honest, positive, tactful, and visual. Seeking up-beat, adventurous, spontaneous, affectionate SF, 24-35. ☎9254

WILLING AND ABLE MAN
Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. ☎8650

MUSIC IS MY MYSTRESS
Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/D, for romantic or platonic dates, at local clubs and festivals. ☎8678

CREATIVE PERSON
Eclectic, but down-to-earth artist, 28, smoker, no children, seeks friendly music, 20-40, to explore creative clarity with. ☎9250

SEEKING THOUGHTFUL WOMAN
If you're sensitive and intelligent, 35-55, I would like to hear from you. DWM, 51, no kids, lives and works here in San Fran. ☎9252

LOOKING FOR SOMEONE
SWM, 5'8", 5'3", impotent but still in need to hold someone, not financially/mentally secure but housebroken, N/S, N/O. West Contra Costa. ☎9253

LONELY, NICE GUY
Exciting, fun guy, 31, 6', 180lbs, blond/green, enjoys movies, beaches, eating out, football. Seeking honest woman, 18-35, for friendship first, possible LTR. ☎9257

THERE IS NO HEADLINE
Assume a Jenny Jones show (classy, ebony babe, 30+, with cleavage, cleavage, and more cleavage). Are you blessed? This strong, generous, handsome DWPM awaits you. ☎9382

LOOKING FOR THE OPEN ONE
SM, 24, 5'10", 190lbs, blond/blue, Marine, seeks girl who's open for everything and willing to do anything. ☎9338

MODERN LAWYER, ANCIENT POET
Stable, fun, easygoing, open-minded, adventurous SM, 26, 5'10", brown/green, good shape, seeking open-minded, confident, sensual woman who knows how to have fun. ☎9335

LET'S TRY SOMETHING NEW
Good-looking SWM, 28, North Bay, blond/green, in great shape, loves comedy, romance, having fun. Seeking open-minded woman interested in playing and having fun. ☎9339

I'LL BE THERE FOR YOU
Athletic SBM, 26, 170lbs, reddish-brown/brown, enjoys sports, clubs, dining out, movies, cooking, music, intellectual conversations, massages. Seeking outgoing, attractive, smart, sexy young lady. ☎9383

SENSUAL WOMAN
Receive a free therapeutic/sensual massage and oral fantasy fulfillment from a handsome, athletic male. Weekdays/weekends. ☎9231

UNSHAVED?
Tall, attractive SWM, 51, with athletic build, financially secure, seeks hairy, unshaved, dark-haired, independent thinker for long-term relationship. ☎9222

RETIRED BOHEMIAN
Tall, economically independent SWM, (over 63) poet, philosopher, progressive thinker, interested in responsible heathenism, non-separatist feminism, creative visualization, dining out, meaningful dialogs and LTR. ☎9240

PSYCNIC PHENOMENON
Stocky GWM, artist, 50s, on 9th life, into arts, past lives, Atlantis, alien visitations and ESP, astroglogy. Religiously incorrect. Looking for gay male with similar interests. ☎9228

FEED THE NEED
Hungry white tongue seeks neglected black pussy to dine on. Licking good time. Call for oral massage. ☎9230

WIND AM I?
Easygoing, fun SM, 25, black/black, swimmer, jogger, with thick dick, loves laughing, making love, dance, sports, music, art, reading, sports, travel, debates. Seeking female, 25-31. ☎9209

WANNA HAVE SOME ADULT FUN?
Intelligent, fun-loving, handsome BM, 31, would love to meet a beautiful woman, 18-35, with no inhibitions, hang ups, or baggage. ☎9210

I AM READY FOR...
anything you can throw at me. College educated single white male, 33, non-smoker, seeks female for fun, friendship, maybe more. ☎9211

YOU A SWEETHEART?
I need a nice guy, 21-34, who is looking for a sweet, nice woman. I'm tired of all these mean men! ☎9218

MARRIED? LONELY?
Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. ☎9219

STONER CHICK WANTED
SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and tech-no, Burning Man, vegetarianism, environment, and meditation. ☎9223

PASSIONATE IDEALIST
Genuine, nice, attractive SWM, 37,

FAMILY VALUES

Caring, loving, gentle, committed SWM, 44, 5'6", 135lbs, black/brown, hard worker, good listener, with family values, a lot of imagination, knows how to treat a lady, loves spending a lot of time with a woman and being in her world. I am looking for a good, long, trusting relationship with a petite woman, any age, with a nice figure. Can relocate anywhere. ☎9208

SOCIAL IRONY

Age is just a number. Beautiful WM, 24, 6'2", 200lbs, underwear model body, seeks older, attractive woman who knows what she wants: mel No games. ☎9194

SEEK A LITTLE FUN

Attractive, adventurous SM, 24, seeks nice, intelligent, sexy female for fun. ☎9179

WELL-HUNG

Fit SWM, 24, 5'10", 170lbs, brown/brown, seeks women to have fun with. No strings attached. ☎9185

SEEKING ADVENTURE

Fit SM, 6, 175lbs, brown/brown, very well-endowed, smooth, likes partying. Seeking someone to have fun with. ☎9302



NICE GUY

GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. ☎9796

A RIDDLE

I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking broad-shouldered man with nice smile. ☎9765

TOP GUYS

SHM, 21, is looking for hot date with top guys. San Francisco area. ☎9792

WELL-ENDOWED?

All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. ☎9759

MUST SEE TO APPRECIATE

Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

YOUNG AND READY

Willing and able! WM, 25, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. ☎9708

ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎8841

ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎8662

BENO OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎8857

LAUGHTER AND PASSION

Lean, toned, energetic, nice GWM, 45, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. ☎9618

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎8156

BLUE-COLLAR BUOY WANTED

Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. ☎9533

SOUTH SF

Bi Curious? Daytime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. ☎9241

EROTIC MESSAGE...

free for straight, bisexual, and masculine guys, 18-45, with tight, trim builds. Given by trim, bisexual WM 43. ☎9576

HOT SONOMA COUNTY

Masculine WM, 40, 6', 175lbs. You, 25-45, very masculine looking, for discreet good times. Let's kick back and enjoy. ☎9577

GOOD CATCH

Good-looking, slim GAPM, 30, nice personality, seeks similar, masculine GWM, under 40, for friendship, old-fashioned dating, monogamous LTR. ☎9470

SEEKING GOOD TIMES

Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking B/M, 18-25, bottom. Couples are welcome. ☎9385

MASCULINE - IDEAL...

fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable OWM, 45, professor, safe, confidential. San Francisco. ☎9545

GREAT HEAD...

from this big, fat, handsome, Italian cock-sucker. Circumcised encouraged. Please be thinner, hard and over 30. I will swallow that white, thick, salty load. ☎9446

GWM ARTIST...

43, handsome, masculine, smart, creative, sensitive, funny, HIV-, very non-scene. Seeking GWM, with similar qualities, for dating, romance. LTR. ☎9436

VERY GOOD-LOOKING

Well-built, very masculine, 44 year-old Silicon Valley professional, ex-navy officer, enjoys anything that's mainstream: baseball, cars, business, family, friends, church. Seeking same. ☎8836

BI-CURIOS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. ☎8396

FINICKY SHAPE SHIFTER...

seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or feines. Elves okay. ☎9412

LOOKIN 4 CUTE, SMOOTH GUY, 18-22

Boish, hot WM, 25, curious for first-time experience with a guy Slender or defined body types only. Naturally smooth preferred. ☎940B

HOT BOY

Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks SM, under 33, for casual sex, possible LTR. ☎9394

EARTHY SPACEBOY

Super cute OJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. ☎8302

FINE TALL VERSATILE GUY

Trim GWM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. ☎9251

LOOKING FOR DOMINANT

Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. ☎9381

CHUBBY BUOY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎8610

ROMANTIC, UNCUT, HAIRY

Bear cub seeks extremely hairy damn type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. ☎9234

HARD SPANKINGS NEEDED

WM, 40s, tall, slim, nice, smooth, exercised buns, healthy, seeks warm Dad/brother for hand/strap. Any age, any race. No sex. ☎9245

MACHO BISEXUAL

I am looking for a bisexual women, busco mujer bisexual. ☎9229

STRONG TOP SEEKS CUTE BOTTOM

Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV-, in good shape, works out every day. Looking for nice and cute bottom for good time. ☎9242

PRETTY BOY

Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or TS for first time experience. ☎9306

BOTTOM OR TOP

Spanish SM, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. ☎9319

STRAIGHT, BI-CURIOS SM

Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV-, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. ☎9202

TAKE A CHANCE

Attractive, fun-loving SBM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing SM for dating, possibly more. ☎9204

STRAP-ON SUBSTITUTE

Strap-on doesn't satisfy? Clean B/M available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. ☎9300

SGWM

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? ☎6955

OLDER ORAL

GWM, 64, 6', 175lbs, San Franciscan, seeks similar. Current interests: gym, my 13 month-old dog. ☎9053

OARK AND LOVELY

Smart, easygoing, attractive, sensitive, slim GBM, 34, 5'5", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. ☎9056

STRAIGHT? CELTIC? HIRSUITE?

Gentle, mature, talented San Francisco GWM offers stress reduction for straight, 30+ Celt, who appreciates having his hairy, muscular masculinity appreciated. No reciprocation. ☎8844

TWO DIVIDED BY ZERO

Bright, handsome, athletic GM, 37, seeks romantic, sexy, healthy guy, 27-37, with great sense of humor, for monogamous relationship. ☎9033

MAN TO MAN

Black male, 55, 5'9", attracted to straight-looking, HIV-, white males, 50-80, single and available, who's taller and heavier than me. Top only. ☎9035

MASULINE GUYS 21-36

32, 5'8", 160lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. ☎7810

JOCK SEEKS STRAIGHT OUES

Solid jock, 5'5", 165lbs, 41inch chest, buzzed cut, seeks healthy, discreet, straight, Caucasian jocks/married/frat/construction dudes. I give discreet oral service. No reciprocation/drama/strings. ☎8879

PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎6922

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 44000, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? ☎8645

SEEKING SOULMATE & MOMMY

Outgoing, humorous GF, 40, brown/blue, single mom, seeks GF, 25-45, single mom, for friendship, possible LTR. ☎9639

THREE'S COMPANY

EROTIC COUPLE

Sexy black couple, seeks, Bi female, 21-35, nice build, lets connect. ☎9798

GOOD PEOPLE, GOOD TIMES

White couple seeks full-figured B/F. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. ☎9039

RETIRED, BI-BEST

Couple seeks normal to great shaped, healthy couple, 50-70, for fireside ritual and sex on our carpet. Lady goddess, man horned. ☎6951

EXTREMELY CURIOUS

GWPM, 32, blond/blue, seeks male/female couple for good times and exploring what it's like to be with a woman. ☎9659

EROTIC COUPLE WANTED

Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to make my bi curious fantasy. Enjoys cross dress, role play, toys, and more. ☎8296

SEXY COUPLE

Sensual, hip, slender couple, early 40s, seeks sexy B/F, 30-40, for a night you won't forget. ☎9621

SEEKING EXOTIC AND EROTIC

SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. ☎6997

BI COUPLE SEEKING EROTICA

White couple, both 19, seeks party partners. In search of bi-nymphs, 18-35. No prejudices! Get in touch with us! ☎9457

SEX CLUB FANTASY

Nice-looking BM, 38, seeks sex club partner, female/couple. I'm respectful, 6', 235lbs, who are adventurously open, uninhibited, nice shape, craving sex club experience. ☎9447

DO YOU HAVE YOUNGER HUSBAND?

Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married, 40+, over 40, who has slim, Anglo husband under 40, for fun times. ☎9430

MAN IN THE MOODLE

Very open-minded OWM, 38, 6', 195lbs, clean-cut, interested in first threesome. Tell me what to do. ☎9391

HOT PAIR ON PENINSULA

Attractive married white couple, 40-something, seeks B/F or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. ☎9379

BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. ☎6561

THREE-WAY FUN

White, Bi male, fit, attractive, well hung, looking for dress-up play. I'm serious, so you be too. ☎924

WET AND WILD

Couple, he's 34, 5'10", 170lbs, blond/blue; she's 32, 5'8", 140lbs, curvy/athletic build, seeking Bi females for fun. ☎9185

TABOO-LESS FOR 2001

Very attractive SBM, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. ☎9301



FEMININE BI-F SEEKS PRETTY GIRL

Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. ☎6933

ROCK-N-ROLL GIRLS

SWF seeks other fun, interesting women, 25-45, to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. ☎9129

PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎6922

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 44000, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? ☎8645

SEEKING SOULMATE & MOMMY

Outgoing, humorous GF, 40, brown/blue, single mom, seeks GF, 25-45, single mom, for friendship, possible LTR. ☎9639

It's so simple!

AND IT'S FREE...

- to place your ad in print
- to place your ad online
- voice mail set up
- voice mail message retrieval

All its costs is a few minutes of your time

Place your ad by phone.
Call (877) 895-7996.

GAY LATINO MALE LOOKING

Sweet, caring GWM, 23, N/S, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put this all. ☎8852

SEXY, HOT BOY

Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Oo you want to be my lover tonight? ☎9251

SWM, 35, 5'9", N/S, brown eyes,

college grad, seeks college-educated SF, 25-40, for friendship, possible LTR. ☎8847

ALTERNATIVE BOY SEEKS BOY

Post-punk Latino boy, 25, seeking partner in crime. I enjoy cafes, dancing, ethnic food, bookstore browsing, alterna-poe, queer politics. Seeking someone fit and confident. 21-32. ☎8839

SALUTE!

Only the creative live life! 30s, blue-eyed European seeks Frenchman with imagination, 20s-40s. ☎8828

LOOKING FOR OATES

Cute, attractive GAM, 25, 5'10", 150lbs, looking for other GM, 25-45, H/W proportionate, for dating. Ethnicity unimportant. ☎8830

SCENT OF A WOMAN

Stylish, attractive, intelligent, laid-back SBF, 5'6", 125lbs, short brown/brown, great body, enjoys outdoors, reading, writing, dining. Seeking slim, outgoing, intelligent SF for dating. ☎9638

EXOTIC BLACK FEMALE

Loving, romantic SBF, 29, N/S, enjoys dining, movies. Seeking young, tall SB/HF, 26-36, for friendship first, possible LTR. ☎9610

SEEKS COFFEE BUOY

Working-class SF, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/D, N/Orugs, for coffee and... ☎9616

SEXY STALLION

Slim SBF, 23, 5'11", mother, likes hanging out, movies, clubs, family. Seeking female for fun times. ☎9622

WOMAN TO WOMAN

Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎9575

NEW TO THE GAME

Educated SWF, 20, smoker, fresh out of the closet, seeks responsible, fun, sweet, femme girl, 21-29, who knows how to take charge. ☎9461

alt.sex.column by andrea nemerson

Spring break

Dear Readers:

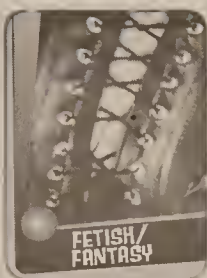
This is number 199; are we impressed? It's also my birthday week, and the desert's in bloom. These are all good reasons to write some sort of "best of" column and get the hell out of town.

I've never been able to answer most interviewers' favorite question ("What's the weirdest thing you've ever been asked?") to anyone's satisfaction. You know why? It's *all* weird. It's all normal, too, if you know what I mean. I find it nowhere near as annoying to be asked to choose a favorite question instead, but it's just about as difficult. Still, I do remember literally jumping with joy when, as a newly appointed sex columnist, I got to answer the Gerbil Question for the very first time:

"They're nasty little animals (although what creature would peaceably undergo such treatment?), hence the prevalence of duct-tape in these stories. Now, take a living creature, tape up everything which might bite or scratch, and, um. Why, exactly, would anyone stick a suffocated, duct-taped rodent up his butt? I can only imagine a sort of credulous half-wit, driven to try it by repeated exposure to this question through constant perusal of sex-advice columns. God, I sure hope I'm wrong. Now, may we never speak of this again."

Wishful thinking there. Gerbil questions will be with us always.

I will probably never realize my lifelong dream of spending some summer among the dust motes and silverfish, shuffling through ancient files marked "thrips" or "Lucullan" in the hallowed offices of the OED. I did once receive a list of obscure and archaic sex terms in need of definition, though. That was more fun than gerbils:



MALE WILLING TO MOGEL
Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. ☎9760
Placing an ad in Connections is fast, free and easy!
1-877-895-7996.

A LADY IN THE PARLOR...
A harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. ☎9041

TS LADY WANTED
This oversexed SWM, 6'1", 190lbs, is seeking a versatile or top TX, TG, or TV lady. ☎9617
Placing an ad in Connections is fast, free and easy!
1-877-895-7996

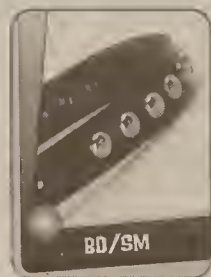
SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626

SHE'S GOT PERSONALITY
Attractive TV, with female personality, seeks lonely gentleman for regular visits. ☎9421

HOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. ☎9390

HOT MARIN TV
Loves French (swallows), Greek. Services all comers. Prefers married, White/Latin. No money, drugs, STDs, complications. Very discreet, our secret. All considered. ☎9245

SUBMISSIVE
WM, 37, seeks dominant TS to play with. If you're out there, get in touch with me. ☎9328



BONNAGE NEEDED
Submissive, generous male, handsome, polite, professional, seeks attractive lady for regular dominance, bondage. Experience not required. ☎9734

GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

YOU WILL BE MINE
Dominant black man, 30+, safe, discreet, patient, and emotionally stable. Seeking submissive female for safe, fantasy play. Friends first. Any race. Novices welcome. ☎9437

CONVERSATION FIRST
Civilized WM seeks literate, wise, mature CBT-loving WF with sense of humor, for conversations, then? ☎9444

MASCULINE & SUBMISSIVE
Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth/hairy, up to early 40s. ☎9420

SAOISTIC WHITE QADQY...
glves, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. ☎9256

ATTRACTIVE BHM, 29...
6', curly haired, caramel-complected, long-legged, enjoys reading, writing, theater, beach, travel. Seeking casual, sexual relationship with a kinky, dominant female or couple for very exciting encounters. ☎9333

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SEEKS FIRST TIME ENCOUNTER
SM, 36, 5'9", 180lbs, blond/green, seeks transsexual for experimentation and to show me the ropes. ☎9748

GOLDEN SHOWERS FANTASY
Mature WM, seeks full-figured, mature BF for golden shower fantasies, for her relief and pleasure. ☎9772

LOOKING GOT YOU
Submissive, muscular SWM, 6'3", seeks superior female to orally service. Age/race unimportant, but please be H/W proportionate. ☎9627

LOOKING FOR SOMEONE...
to go to Power Exchange. AM seeks fun, adventurous, open-minded female to go sex clubs and watch porn. Age and race unimportant. ☎9630

ENGLISH BUTLER AWAITS...
to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress, 20s-30s. ☎8687

SEEKING HOT COP
Hot male couple seeks a genuine male cop. Officer is the key to fulfilling our fantasy. Be sexy/masculine. You will enjoy this discrete experience. ☎9467

BI EAST BAY MAN
BWM, 46, 6'1", 195, seeks other Bi men for video, J/O, and more. Must be discreet and private. My place in Oakland, daytime is best. ☎9439

BI-CURIOUS IN NYLONS

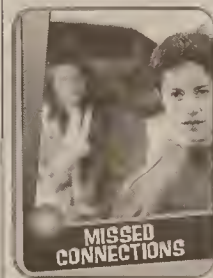
WM mid-50s, 6'5", 230lbs, clean-cut, healthy, seeks fit WM, 40+, who enjoys same for erotic encounter. No drugs. ☎9440

FOOT WORSHIP
Handsome, slender GAM wants to be dominated by an attractive, masculine man. Verbal a plus! Open to all foot scenes. ☎9442

LIKES NATURAL WOMEN
SM, 23, likes women who are unshaved. Age/Race unimportant. ☎9428

LOOKING FOR THAT SPECIAL LADY
Latin man, 34, East Bay, seeks that special lady. You know who you are, and I know what I'm looking for. ☎9337

STONER CHICK WANTED
SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. ☎9225



SUNGLASSES ON HK FLIGHT
You: Wearing sunglasses on UA806 from HK, 2/20. Bulkhead seat. Me: blue shirt, glasses, too much luggage, 2 rows up. Tea sometime? ☎9609

FRI 3/16 CONTINENTAL...
11:30am NY to SF. You seat 14D. I was in row ahead of you, window. Tall, green vest. Prepare for take off? ☎9464

UNION SQUARE SERVING WENCH
March Bth. Hot blonde, tattooed waitress, I had the first foot-long of your shift. Me: redhead and big shoes, zombie movies, and clam dip? ☎9471

HEY CUTE BLOND GUY...
with red mustang car. Saw you on the Castro occasionally by the rainbow steps. Interested in hanging out with a cute Asian guy? ☎9445

ALL YOU KNEAD
March 13 2pm. You: black top, skinny straps. ME: Black vest, goaty, with tall blonde girl. Just missed you upstairs. Wanna meet for coffee? ☎9425

WOW!
2/23/01, 6PM, Potrero Center. We made eye contact. Me: tall, dark shopper. You: awesome BF, incredible eyes. I was only able to say "hi" Coffee? ☎9232

BECKY FROM SPUNOE
Danced together, both excited about Tiesto. Me: Ferrari guy. You: not - could I believe it?? Loved your moves. Once again sometime? ☎9221

3/3, CONNECTICUT YANKEE
You: AF with long black hair. Me: WM with goatee. It's criminal to dance like that and leave suddenly. Let's try again. ☎9196

3/5 FILLMORE 22
You: Asian, purple hair, glasses, bomber jacket. Me: smiling Asian female, brown jacket, as you let me go on the bus first. ☎9198

LIKE TO PLAY PINBALL?
I met you in a bar a week ago Saturday, next to movie theater in Concord. Let's get together for that game or anything else. ☎9192



NATURE LOVER
Adventurous, independent, out-door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

TRAVEL PARTNER
SF seeks some to join me on a cruise tour to China in November. ☎9632

FRIENO
Tomboy, 4B, intelligent, shy, articulate, iconoclastic, and trust worthy, seeks friend with similar qualities. ☎9590

TO ORESS OR NOT TO ORESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing/optional beaches for fun and friendship. ☎9579

HARBIN HOT SPRINGS RIDE SHARE
Looking for companion for a daytrip to Harbin hot springs on either Saturdays or Wednesdays. I'll drive. I'm a 27 year-old who's new to SF. ☎9462

LET'S TAP
I am looking for tap dance partners to work out with for fun and exercise. All levels and all genders welcome. ☎9468

LET'S GO FOR A RIDE
Fit, healthy, active man, 50s, seeks similar for companion on cross-country bicycle ride, tentative destination Charlotte, NC. Duration indefinite. ☎9244

LOOKING FOR A FRIEND
Caucasian, married female, 48, into art galleries, bookstores, walks, window-shopping, cafes. Straight female or gay male of any race, please respond. ☎9236

LUNCH AND CONVERSATION
Educated, sociable, professional, broadened single man and women, 50+, meet at Olm Sun restaurant in the Bay area once per month. ☎5777

SEEKING SALSA PARTNER
Clean-cut, athletic HM, 6'1", dark/hazel, seeks outgoing SF, 22-37, who loves dancing as much as I do. ☎9178

NEED SOME CHEERING UP
OWM, 25, two children, feeling a little depressed, seeks someone to help me recover from the pain of the divorce. ☎9188

CHRISSY FIELD, ANYONE?
PF, 33, wants to get moving before things start to spread. Girls, let's meet for morning power walks and coffee! ☎9055

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THE SAN FRANCISCO BAY
GUARDIAN

Classified Index

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Bay Area Careers
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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category specific policies, call the Classified Department.

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These Are The People In Your Neighborhood (TATPIYN) will be screening locally produced film and video shorts as features and installations as a benefit for our April 28 Street Festival. (See Bay Area portion of TATPIYN website). Works of visual and sculptural art will also be on display, as well as music from Nickel Beer Riot, and the Alex Kort Ensemble. 956 62nd St. (cornering Lowell Street). \$5 suggested donation at door. <http://tatpiyn.net/firms.com> or e-mail transitionperiod@hotmail.com.

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FOUND - Outside Sugar/Stud Saturday Night, 03/10. Small Nokia Mobile Phone. To claim you, must know Color, FCC #, Serial #, Type#, and Model #...no battery attached when found. (415) 487-2SS6

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246328
The following person is doing business as KATHY DERANGI LOAN PROCESSING, 1826 Broderick St., #22, San Francisco, CA 94115. Kathy Derangi, 1826 Broderick St., #22, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed KATHY DERANGI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy County Clerk on January 29, 2001. **March 14, 21, 28 April 4, 2001. L# 3S2401**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247278
The following person is doing business as Tina Stromsted, PHD, MFT, ADTR, 781 Cole Street, San Francisco, CA 94117: Nathalie Pierrepont Stromsted (Tina), 781 Cole Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 1, 2001. This business is conducted by an individual. Signed Nathalie P. Stromsted. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 8, 2001. **March 14, 21, 28, April 4, 2001. L#3S2402**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246184
The following person is doing business as dBAR FOR WOMEN & FRIENDS, 1550 California Street, San Francisco, CA 94109: SANDRA M. YASAH, 481 Lincoln Circle, #7, Millbrae, CA 94030. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed SANDRA M. YASAH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 22, 2001. **March 14, 21, 28, April 4, 2001. L# 3S2404**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246697
The following person is doing business as SHERPA CONSTRUCTION, 38 Oaklawn Or. #1S, Daly City, CA 9401S: Ang 8. Serpa, 38 Oaklawn Or. #1S, Daly City, CA 9401S. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Ang 8. Sherpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2001. **March 14, 21, 28, April 4, 2001. L# 3S2405**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246993
The following person is doing business as QUICKIE CAR TOONS, 909 Wisconsin St., #1, San Francisco, CA 94107: Gus D'Angelo, 909 Wisconsin St., #1, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Gus D'Angelo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, February 26, 2001. **March 14, 21, 28, April 4, 2001. L# 3S2406**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247367
The following person is doing business as DIVINE CHAI, 1250 Grove #7, San Francisco, CA 94117: Angela L. Wilson, 1250 Grove St. #7, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 12, 2001. This business is conducted by an individual. Signed ANGELA L. WILSON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 12, 2001. **March 21, 28, April 4, 11, 2001. L# 3S2501**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247436
The following person is doing business as TODD HEAPY PHOTOGRAPHY, 168 Laidley St., San Francisco, CA 94131: Todd Heapy, 168 Laidley St., San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date March 1S, 2001. This business is conducted by an individual. Signed TODD HEAPY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 15, 2001. **March 21, 28 April 4, 11, 2001. L# 3S2S02**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247373
The following person is doing business as CARLOS WELDING, 520 Buchanan Street, San Francisco, CA 94102: Carlos Barrios, 1134 Peralta Street, Oakland CA 94607. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed CARLOS BARRIOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 13, 2001. **March 21, 28 April 4, 11, 2001. L# 3S2504**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247S23
The following person is doing business as THE WILD HEART AFFAIR, 1231 Market Street, San Francisco, CA 94103: Daniel Matsumoto, 884 Lurline Drive, Foster City CA 94404. Registrant commenced business under the above fictitious business name on the date March 19, 2001. This business is conducted by an individual. Signed Daniel Matsumoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 19, 2001. **March 21, 28 April 4, 11, 2001. L# 3S2505**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247393
The following person is doing business as STROKER PRODUCTIONS, 2875 Mission Street, San Francisco, CA 94110: TINA GORODIN, 2875 Mission Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed Tina Gordon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on March 13, 2001. **April 4, 11, 18, 2S, 2001. L# 3S2701**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247609
The following person is doing business as CENTER FOR CREATIVE MARKETING & IDEA FOUNDRY, 233 Oolores St., #3, San Francisco, CA 94103: GERALD L. PATRICK, 233 Oolores St., #3, San Francisco, CA 94103. Registrant commenced business under the above fictitious business name on the date March 1S, 2001. This business is conducted by an individual. Signed: Gerald L. Patrick. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on March 26, 2001. **April 4, 11, 18, 2S, 2001. L# 3S2703**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247368
The following person is doing business as GUACAMAYA COFFEE CO., 2030 48th Ave., San Francisco, CA 94116: Hugo Ivan Gonzalez 2030 48th Ave., San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed Ivan Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 12, 2001. **APRIL 4, 11, 18, 2S, 2001. L# 3S2704**

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BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

Journalism in Colombia

Wednesday, April 11, Colombian journalist Ignacio Gúmez, who won Amnesty International's Human Rights Special Award for "Journalist Under Threat," discusses the effects of U.S. military aid and the perils of practicing journalism in his country. Media Alliance's annual membership meeting and election precedes the event. 7:30 p.m., Cartoon Art Museum, Second Floor, 814 Mission, S.F. \$5, Media Alliance members free. (415) 546-6334.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247827 The following person is doing business as
RISING SIGNS, 19197 Madison Ave., Castro Valley, CA 94546: Karen L Haines, 950 Harrison Street, #109 San Francisco, CA 94107: 94107. This business is conducted by an individual. Signed Karen L Haines. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 3, 2001. **APRIL 4, 11, 25, 2001. L# 352705**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 302171 The following person is doing business as
RISING SIGNS, 19197 Madison Ave., Castro Valley, CA 94546: Reed Di Thomas, 19197 Madison Ave., Castro Valley, CA 94546. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious name or names listed herein. Signed Reed Di Thomas. This statement was filed with the County Clerk-recorder of Alameda County, CA by Patrick O'Connell, on March 6, 2001. **April 4, 11, 18, 25, 2001. L# 352706**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319665
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 4100 McAllister Street, San Francisco, CA 94124-4514. Petition of SEAN SAMUEL BREACH For Change Of Name. TO ALL INTERESTED PERSONS: Petitioner SEAN SAMUEL BREACH for decree changing name as follows: Present Name SEAN SAMUEL BREACH to Proposed Name SEBAZTIEN. The Court Orders that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. May 21, 2001, at 9:00am. Dept. 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated this 16th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 21, 28, April 4, 11, 2001. L# 352503**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319543
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of SUZANNE LEE PRUDHOMME For Change Of Name. The Application of SUZANNE LEE PRUDHOMME for change of name, having been filed in Court, and it appearing from said application that SUZANNE LEE PRUDHOMME has filed an application proposing that Her name be changed to ZANNE PRUDHOMME OELANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 21B on the 14th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 28, April 4, 11, 18. L# 352601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319167
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. TO ALL INTERESTED PERSONS: Petitioner: for a decree changing names as follows: Present name JOHN GREER PETERSON Proposed name AARON GREER PETERSON filed a petition with this court. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Department 21B on the 30th day of April, 2001, at 9:00am. Dated this 26th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **April 4, 11, 18, 25, 2001. L# 352702**



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\$1080 NOE VALLEY (Dolores St @ 29th St) to share with 35yo SF. Deck - Yard - H/W Floors - D/W - W/D - F/P - (#27885) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$1100 NOE VALLEY (24th Street @ Castro) to share with 25yo SM. Deck - H/W Floors - (#27867) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$1150 INNER SUNSET (Hugo @ 4th Ave) to share with 31yo SF. H/W Floors - W/O - Need someone who will pay bills on time, respect privacy and have their own life. (#27870) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$1200 AVAL 5/1, 2 rooms with private bath in bright quite house with 2 other women. Seeking responsible vegetarian female. Near city college Muni, Bart and Freeway. Sorry no tobacco, hard drugs, pets, kids or couples, 415-333-9242. Leave message.

\$1400 Potrero Hill - 2 bedrooms of a 3 bedroom Victorian flat w/ exceptional view. Laundry, backyard, garage, cable modem/ tv, 2 phone lines. Great Space Available Now! (415) 626-2542.

\$1575 LAUREL HIGHTS/USF 1BR A City lights, elevator, corner unit, laundry, garaged parking (fee), close to transit! 1000's available. www.metrorent.com (415) 563-7368.

\$410 INNER SUNSET (24th Av @ Irving) to share with 27yo SM and 3 others. Parking - You would have three roommates: Myself, a French man who is a waiter at a local restaurant, and a Nigerian woman who is currently a student. (#27875) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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\$530+ 1/3 utilities. April availability. For smoker over 35. Lower Potrero Hill. More Info: 415-551-1312.

\$575 HAYES VALLEY/LWR HAIGHT (Pierce @ Oak) to share with 39yo GM and 2 others. Deck - Room is 12x12 feet, southern exposure. Common areas include double parlor, kitchen, dining room, bathroom, water closet, and small deck. You are respectful, honest, friendly, NO SPOON! Other room avail. for \$475/mo. 8x12 feet. (#27882) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 including utilities - Room Available in four bedroom house, with ocean view, close to freeway. No pets. (650) 755-3441.

\$625 INNER RICHMOND - share 3br/1ba house with 2 female non-smokers. 5 students welcome. Furnished Victorian house with park view and a garden! 1000's available. www.metrorent.com (415) 563-7368.

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\$650 HAYES VALLEY/LWR HAIGHT (Laguna @ Haight) to share with 33yo SF. Deck - H/W Floors - W/O - Email responses only. (#27883) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 VAN NESS (Van Ness @ 8th) to share with 65yo SF and 2 others. W/O - \$150/ mo. parking fee. (#27869) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$675 SUNSET - share 2br/1ba apartment with 1 male non-smoker. View, laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$700 HAYES VALLEY/LWR HAIGHT (Steiner @ Haight) to share with 32yo GM and 2 others. H/W Floors - F/P - (#27886) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 plus utilities, 1st + 2 mo. deposit (Haight Fulton/Stanley). Small room w/loft, 7month lease, no pets. (415) 750-9603.

\$750 Mission incl. utilities Share 2 Bedroom, must love pets. Very sunny! Cell (415) 522-0620.

\$775 PACIFIC HIGHTS - share 3br/2ba flat with 2, ale non-smokers. Edwardian flat with exceptional view, laundry, dishwasher! 1000's available. www.metrorent.com (415) 563-7368.

\$800 INNER SUNSET (10th Av @ Quintara) to share with 45yo SF and 3 others. Deck - Yard - H/W Floors - Parking - W/O - Please be friendly and independent. (#27881) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Noe - Huge BR, pkg, Private BA, cable, big closet. 150 fun loving w/ good credit. 100's of rooms! 1.800.877.2557 www.easyroommate.com

\$800 Outer Mission - Seeking Female to share furnished 3bed/1bath Victorian. N/5. N/O. No pets. Phone NOT Included. Available 04/01/01. nanny4949@aol.com; (415) 841-1449.

\$833 LAUREL HIGHTS/USF - share 3br/2ba flat with 2 others. Olshwasher, view, yard, laundry. Lots of light, close to shopping, bus lines! 1000's available. www.metrorent.com (415) 563-7368.

\$855 WESTERN ADDITION - share 2br/1ba apartment with 1 female non-smoker. Large room in beautiful, well maintained Victorian with bay window, hardwood, woodwork, excellent closet space, laundry. 2 blocks to shops and restaurants (Fly, Justice League, Old World Cafe), close to GG Park! 1000's available. www.metrorent.com (415) 563-7368.

\$900 MARINA - share 2br/1ba flat with 1 female non-smoker. Very sunny, hardwood, courtyard, garaged parking (fee), laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$950 COW HOLLOW - share 2br/1ba apartment with 1 female non-smoker. Fireplace in room, hardwood, dishwasher, laundry! 1000's available. www.metrorent.com (415) 563-7368.

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\$700 BERKELEY/NORTH BERKELEY - share 2 br/1 bath apt with 1 male non-smoker. Hardwood, deck, laundry. Cute apartment with some furniture, A.C.T student looking for clean roommate! 1000's available. www.metrorent.com (510) 845-7821.

Shared Housing, Other

\$575 Oaly City - Single only, No smoking, No drinking, No pets, including utilities. Call (415) 298-7848.

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Aries

March 21 - April 19

People who never get rejected aren't really trying. If your self-esteem is too fragile to handle an occasional no, you'll miss out on the benefits of all that potential yes awaiting you. Risk rejection this week. If this doesn't automatically lead you to acceptance, at least it is likely to bring you a step closer.

Taurus

April 20 - May 20

Have you ever been torn between missing someone so much it feels like your heart has been drop-kicked 70 yards and longing for that same person to be sent on the first one-way space shuttle to Uranus? Yeah, me too. And unfortunately, avoidance is not always an option. This week features interaction with someone who inspires clashing emotions.

Gemini

May 21 - June 20

Work is what you do at your job to further you in your career. And sometimes your work has no relationship to your job, and your career has nothing to do with either. Consolidate your occupational goals this week. Try to arrange it so that your work, your job, and your career are all propelling you in the same general direction.

Cancer

June 21 - July 22

Venus is being a bitch lately. Maybe she's been afflicting you with worthless lovers who lie to you, manipulate you, and stab you in the back. Or (even worse) maybe she's cast a spell of romantic invisibility on you. Or perhaps she's been showering you with ugly art and the sort of music that induces brain hemorrhages. She might be visiting you with more than your fair share of bad-hair days or clothes that just don't look right outside of the store dressing room. Romantic and aesthetic abominations abound these days, and stepping carefully between them will be a formidable challenge this week.

Leo

July 23 - Aug. 22

The Saturn square that's been making life less than fun for Leos will dissipate in a couple of weeks, and with it will go some obnoxious obstruction that's been blocking your view of the fun. But it won't go away entirely unless you expend some sweat, and this week features perspiration.

Virgo

Aug. 23 - Sept. 22

I frequently find myself torn between wanting a lucrative career with many accompanying responsibilities and wanting the kind of job you can do on three hours' sleep while recovering from an active social life. You're in the same dilemma this week, as you deliberate between

having a healthy paycheck and having a life.

Libra

Sept. 23 - Oct. 22

Spring is here, and if you lived in a tiny cottage in the forest, you'd be surrounded by baby birds and little bunny rabbits and blooming flowers. Unfortunately, instead you live here, and you're surrounded by idiots, and one of them will try to blame you for a particularly dumb mishap this week, so keep your wits about you.

Scorpio

Oct. 23 - Nov. 20

Some people would rather remain in good graces with their family than associate with objectionable friends. And some people would much rather spend time with their friends than hang out with their objectionable family members. Differing opinions on family values could cause stress this week.

Sagittarius

Nov. 21 - Dec. 21

A couple of months ago I bought a ticket to a seminar on how to tell whether you're in a dysfunctional relationship, which I didn't get to attend because I was too busy fighting with my ex. Fortunately I was able to get a credit (which I applied to a seminar on how to recover from a dysfunctional relationship), because this is a good week to recycle your past mistakes by letting recent traumas guide you toward current self-improvement efforts.

Capricorn

Dec. 22 - Jan. 19

You've got an unfair advantage this week, but don't let that stop you from taking it. If your good looks, your gift for diplomacy, your unique talents, or your mother-in-law's cousin's boyfriend can help you get through a seemingly impossible situation, go ahead and manipulate your odds. Impossible situations sometimes deserve creative solutions.

Aquarius

Jan. 20 - Feb. 18

The Internet was just a passing fad, one that is no longer interesting. So if you've held off launching your Web-based billiards parlor or your "plastic surgery by e-mail" scam, congratulate yourself. Seek fulfillment in the analog world this week, as computers are bound to induce frustration and anxiety.

Pisces

Feb. 19 - March 20

This week brings a choice between painful honesty and helping someone feel better by telling a big whopping lie that could compromise that person's opinion regarding your general credibility if discovered. It all depends on how much angst you want to provoke and whether you'd like to experience it now or later. ♀

Contact Charon Nebula at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.net.

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\$1600 BERNAL HIGHTS 1BR in-law with free garage, backyard, kitchenette, free cable, private patio. Lots of light, close to Cortland coffee houses and shops. Amazing view! 1000's available www.metrorent.com (415) 563-7368.

\$1800 COW HOLLOW 1BR corner unit with dishwasher, garage parking (fee), laundry, disposal, roofdeck! 1000's Available. www.metrorent.com (415) 563-7368.

\$1900 OUTER SUNSET 2 BR., Garage, W/D, HW Floors, Yard, (#47036). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2000 DUBOCE TRIANGLE 1BR-Victorian w/ hardwood, yard/deck/patio, dishwasher & disposal, decorative fireplace, gas stove, larger than average, storage, pets negotiable! 1000's available www.metrorent.com (415) 563-7368.

\$2300 PRESIDIO HEIGHTS 2 BR., Cat Ok, FP, W/D, (#47052). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2600 SF STATE/STONETOWN 3 BR 2 BA. Garage, FP, W/D, Yard, (#47031). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

\$3000 CASTRO/EUREKA VALLEY 3 BR., Cat Ok, Off Street Parking, FP, W/D, Yard, Deck, (#47042) Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$3450 MISSION 3 BR 3 BA., Garage, W/D, Deck, (#47024). Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$450+ Roommates & Shares WWW.THESUBLET.COM All Areas. 201-265-7900 No Brokers Fee!

Attention Artists: Workspace & studios available. Low fee. Rentals free to list. Call ArtHouse (415) 885-1194.

Rental Housing, East Bay

\$1050 BERKELEY/SOUTH BERT 1BR & hardwood, laundry, off-street parking, balcony. Will consider cat! 1000's available. www.metrorent.com (510) 845-7821.

\$1200 BERKELEY/SOUTH BERT 2BR. Quiet 4plex near transit. Hardwood, deck, gas stove. Will consider cat! 1000's available. www.metrorent.com (510) 845-7821.

Rental Housing Wanted

Rehearsal space Wanted Theater/band needs large affordable rehearsal space in Bay Area. Will pay up to \$1500 per month. Please call Cal at (510) 504-6951.

Live/Work Space

Live Work Space - West Oakland (350sq') within large (2000sq') live/work space. Great facilities, good light and dark room access. \$650 per month. Must be an Artist. (510) 763-9750.

Commercial Rentals

ARTIST

Wants Space to Rent for October. Open Studio. 1 Weekend Only. Call (415) 221-1546.

Gallery/Reception Space For Rent

Funky space on Balmy Alley in the Mission. Space + garden area. www.66balmy.com or call 648-1760.

Mission Office Suites

4500 sq. ft. Remodeled, 4 bathrooms, 1shower 5 parking spaces, auto garage door, security system/access cards. Full phone system. Wired for Hi-Speed Internet. Modern, Light! 3 exec. offices + 2 large work rooms and kitchen. Air Conditioning. \$4900/mo. Details: http://home.pacbell.net/blahey/Front.htm. Bruce 415-902-7747.

Old School SOMA Loft to Share 1000 sq.ft. in shared 3000 sq.ft. loft, with film/video orgs, 4 yr. lease avail. \$2000/mo. John (415) 863-5500.

Rehearsal space, Hayward, near San Mateo Bridge. High ceilings, mirrors, P.A., Alarm, Parking. Hourly-Monthly. (\$10) 259-1373.

Therapy Office Exchange

Find a therapy/bodywork office or rent out your office. Computerized listings covering the entire Bay Area. Full/Part time. (510) 528-0333.

Vacation Rentals

Guesthouse

B&B in French Countryside

Exclusive guesthouse in heart of France. Romantic setting for two. Privacy. Pool. Gym. Sauna. Landscaped gardens. House includes living room with fireplace, eat-in kitchen, master bedroom suite, music room with grand piano, mezzanine. Near Medieval village Sarlat. Picture post card views, gastronomy, wines; prehistory, nature; \$2000/wk. For info and photos: e-mail gustaf@ctnet.fr

Real Estate For Sale

Real Estate For Sale

Indoors/Outdoors

Ready to Buy a Home - in the East Bay? start with www.davidskerr.com

Homes for Sale, Other

CANCELLED SUBDIVISION - REPOSSESSION Liquidation! Builder default: 12 brand new, affordable pre-insulated home packages. Lifetime warranty. First rate quality. Your land/floorplan. Local references: 1-888-966-4866. Sacrifice - Assume Balance!! (CAL*SCAN)

CHARMING PRIVATE COUNTRYSETTING

42 Briar Ave. Kentfield CA One of a kind 3bd.2ba 2 story Approx. .25acre corner lot, country feel, decks, hot tub, hrd wd. floors/berber carpet, views, lots more, MUST SEE Open Sun 1-4 Contact Marti Guerra (415) 256-2389 offered at \$888,000.

Property for Sale

20 ACRE RANCHES \$8,995 near El Paso, Texas. \$95 down/\$89 monthly. (\$8,900/10%/216 months) Roads in - surveyed. Free maps & pictures. Sunset Ranches 1-800-343-9444. (CAL*SCAN)

70 MILES FROM Las Vegas. Gorgeous 1 acre to 5 acre lots, utilities, great community, no restrictions. Low down/low month. www.dolanspringslandoffice.com Toll free 1-877-355-6801. (CAL*SCAN)

AZ's BEST BARGAIN - 40 acres \$17,900. Beautiful ranch in Williams/Flagstaff area, perfect 6,100' climate. Spectacular mountain views, borders state land, affordable financing. Call AZLR 1-877-282-5263. (CAL*SCAN)

COME DISCOVER THE Caribbean Island of Roatan! Property for sale. Beach front, mountain views. FREE video 877-576-2826. www.bayislandproperties.com (CAL*SCAN)

SW COLORADO - 10 ACRES \$39,900, 45 ACRES \$79,900 8 L.M. land 3 sides. Great building sites, big trees and great access surrounded by majestic mountains. Highly desirable area with power, rare central water and telephone. Nearby Durango, not far to Telluride. 1-800-814-7024 (CAL*SCAN)

Notice to Readers

The State of California Public Utilities Commission (CPUC) requires firms moving household goods to show a T-number in their ads. For information or to check a T-number, call the CPUC at (800) 366-4782.

SCHLEPPER BROTHERS

(Self-Reliance Activists.) Caring, yogic, brave, totally reliable. (415) 824-4214.

YOEL'S HAULING

FROM \$15/hr. The Bay Area's Best Haulers also offer yard and garage cleanup, tree care and dump runs. (415) 282-2023 or page (415) 202-6572. WE RECYCLE.

Lou's Hauling

Basement, Garage, Cellar etc. Furniture, Debris, Trash, Sofa's, Appl's, Carpet Removed, Nail Stripping. Car Parts, Bikes, Bed's.

LOU 415.225.4637

Home Services

QUALITY HOUSECLEANING

Attention to detail with excellent references. Call for free estimate. 415.260.3405



Need work or repairs done to your home?

Want to improve your home? Have an idea you want built? For all your home needs: • Repairs • Remodeling • Restoration Andrew Mikulsky General Contractor 415-661-4771 Lic 781435

Remodeling

Live up Your Living Space Explore Party Whims. Quirky Interior Design. "Shabby-chic" style, good rates. Erin (415) 863-3132.

You Name It:

Floors to trim to decks and painting. Free Estimates. Call Dennis (415) 312-6669.

Cleaning

HOUSE CLEANING - Services available. Reliable, fast, good prices and excellent references. (650) 992-9846.

OFFICE FURNITURE

Big Discounts on used office furniture! Company Closing. Sale ends Friday. April 6. Downtown SF. Call, (415) 495-6692 for info.

Marketplace



Buy - Sell - Trade

Antiques

Mozy's Attic
pre-loved treasures for the home
Great Low Prices
3448 Balboa St @ 36th Ave.
415.831.4338
W.F. 12:00 - 6:30 • Sat/Sun 11 - 6

Books

PUBLICATION OF POSTAL JOBS up to \$48,500/year. Now hiring! No experience - paid training - full benefits. Call now 7 days a week!! (800)218-1871 ext. 340. TOLL FREE! (CAL*SCAN)

PUBLICATIONS OF POSTAL JOBS \$48,323.00 yr. Now hiring - No experience - Paid training - great benefits. Call for lists, 7 days. 800-429-3660 ext. 1100. (CAL*SCAN)

PUBLISHED LIST FORECLOSED Gov't, homes! Tax repos/bankruptcies HUD, VA, FHA. Low/no down! OK credit. For listings, 1-800-501-1777 ext. 9999, \$59 one year service. (CAL*SCAN)

PUBLISHED LIST OF FORECLOSED HOMES! 3-4 bedrooms from \$25,000. Gorgeous homes Bank direct. For local list: 203-338-8200, 7 days, 11pm. Search www.foreclosureland.com Fee (CAL*SCAN)

PUBLISHED LIST of police impounds and repos! Honda, Chevy, Jeep and Sport Utility! For listings now! 1-800-941-8777 ext. C998, \$59 for one year service. (CAL*SCAN)

Bicycles

USED BICYCLES!

\$99-\$499 Road, Mountain, Hybrid, Classic Road, Street Commuters. 2800 Telegraph/Ashby, Berkeley, CA. Sat 11am-6pm. teamkarim.com.

Furniture

Pinewood Table w/4chairs- \$200. HP Pavilion Computer and Epson Printer- \$450. Sofabed couch- \$150. Vanity 9drawers w/mirror- \$175. Glass table-\$70. Mountain bike w/pump-\$75. (415) 563-5436.

Garage/Moving Sale

1991 27" Zenith System 3 console TV, oak wood w/black accents. \$100 Call 925-279-7361

38" X 14" DCM speakers (black), 10yrs old, like new, \$75 - Call (925) 279-7361

B'X10' area rug (berber), cream in color w/lattice sculpted design, \$300 Cali 925-279-7361

Pets

Animal Communication with Marta Williams. Consultations & Classes. www.marta.org. (707) 829-8186.

Cat - Brenda, 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Gladys, 6 yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Jack - 7 yrs, DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204

Cat - Jessica, 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat Judith - 4.5 yrs, DSH golden tabby mix. Shy until she knows you. Good as sole pet in a new attentive home. Spayed, tested, shots. \$6D donation (510) 444-3204.

Cat Lilian - 16yrs, DSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Molly, 7yrs, DLH tortoise shell, mellow, independent, needs a quiet new home. Spayed tested shots. \$60 donation. Purrs (510) 444-3204.

Cat Pal - 5yrs, DSH, Black. Very sweet. Spayed, tested, shots. \$60 donation. Purrs (510) 727-3616.

Cat Rocky - 4 yrs, DLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, shots. \$55 donation. Purrs (510) 444-3204.

Dog Lila - 3yrs, German/Australian Shepherd Mix. Good w/kids, house trained. Spayed, Shots. \$100 donation Purrs (510) 444-3204.

Dog Travis - 1yr, Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation Purrs (510) 444-3204.

Kittens Available - 5 months and 8 months. Spayed, tested, shots. \$55 and \$60 donation. Purrs (510) 444-3204.

Rabbit Bart 8mo., Brown/Black markings very playful, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Beatrice - 1yr, white w/brown spots. Very cuddly and playful. \$20 donation. Purrs (510) 444-3204.

Rabbit Bette - 1.5 yrs, brown, very playful and warm. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester#2 - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation Purrs (510) 444-3204.

Rabbit Penelope - 1yr, albino white, "big girl", loads of personality, friendly. \$2D donation. Purrs (510) 444-3204.

Rabbit Portia - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

Rabbit Sally - 1.5 yrs, White w/lilac points, very friendly gentle, inquisitive. \$20 donation. Purrs (510) 444-3204.

Misc. Marketplace

ALL STEEL BUILDINGS New, up to 50% off! Pre-engineered with plans. 40x60x10 was \$16,500 now \$9,990; 50x100x14 was \$35,900 now \$17,990; 80x125x14 was \$51,500 now \$34,990. 1-800-246-9640. (CAL*SCAN)

STEEL BUILDINGS -Highest Quality. All sizes. 30x40x10 \$5,152. 30x50x12 \$5,983. 40x60x14 \$8,529. We'll beat all competitors bids spec for spec. B00-658-28B5. (CAL*SCAN)

STEEL BUILDINGS. Sale: 40x60x14, \$10,502; 50x75x14, \$13,046; 60x100x16, \$19,102. Mini storage, 40x160, 32 units, \$17,228. Free brochures. www.sentinelbuildings.com Sentinel Buildings, 800-327-0790, Extension 79. (CAL*SCAN)

STDP COLDSORES FAST! Phytoclear heals & prevents cold sores and genital herpes in just 12-72 hours. (877)274-3704. www.phytoclear.com (CAL*SCAN)

STDP! DDN'T PAY more. 5.9 cents/minute anytime long distance calling state/state. Inside Calif. 5.5-5.0 cents/minute. Your own B00 number no extra charge. B77-99HELLO. (CAL*SCAN)

WOLFF TANNING BEOS Tan at home! Buy Direct and Save! Commercial/Home units from \$199.00. Low monthly payments. Free color catalog. Call today 1-800-842-1310. www.np.etstann.com (CAL*SCAN)



Used Cars & Trucks

'72 Monte Carlo Chevy. Good Condition. Please call Saturday or Sunday. \$6000/0BD (415) 239-6404.

84' Chevy Van 10 - white, excellent condition, interior finished, stereo, very cool. \$1500 080 Call (650) 359-D927.

89' VW Jetta - grey, 5 spd, 2 dr, B2K, A/C, 1 owner - Great Condition \$3300. (415) 469-9622.

90' Jeep Wrangler. 96'000 miles, red, soft top, 2 dr., 6 cylinder, cd player, in great condition, recent full service. \$4500.00 Call (415) 344-0504.

'9S Dodge 180D - PU all power! Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. 931-1101

'95 Mazda 626 LX, auto, all powers V6, pristine condition. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay 931-1101

'9S SAAB 900SE - Won't last! Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. 931-1101

'96 Ford T-Bird LX - 8888. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. 931-1101

'96 Jeep Grand Cherokee Limited- black and beautiful, low miles. Price to sell. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. (415) 931-1101.

'97 BMW 318i convertible. Green, Won't last. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. (415) 931-1101.

'98 Dodge Neon - Auto. a/c, gas saver\$5,895. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. (415) 931-1101.

'99 Ford Mustang Convertible- Red and ready. Must see. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay. (415) 931-1101.

Land Rover's - 5 to choose from starting at \$13,100. Ask for Belinda, Dick or Tom. Forrest Faulkner, Since 1976 Best of the Bay 931-1101

Scooters / Mopeds

BS' YAMAHA 50cc - White, runs great. Includes red lockbox on rear, helmet, lock, battery charger & original manual. \$900 obo. (415) 563-9916.

'89 Yamaha 200 - Runs great, 9K, new battery, helmet included. \$1000/0B0. (415) 331-1258.

Misc. Transportation

CHARITY CARS - Donate your vehicle. Seen on Oprah and People! Tax deductible, free tow. We provide donated vehicles to struggling families. 1-800-442-4451. www.charity-cars.org (CAL*SCAN)



Musicians Wanted

ATTENTION CDVER BANOS: VH1 wants you! Can you play any song, any style? Send video/CDs to: VH1 Cover War, 1515 Broadway, #2135, New York, NY 10036. Questions? Call 212.846.758B. (AAN CAN)

Attention Professional Musician's. Band auditioning for Bass and Drums. Rock with modern beats. Play live. Record. New CD. Details. (415) 254-9749.

Backup singers wanted for Transcendental Hayride, poppy psychedelic jam band with studio and CDs out. (415) 831-0773.

Band. HeyZeus, Rock n' Rolls senior. Seeks financial backing. Heyzeusmusic@aol.com 415-789-8272.

BAND IS LDKKING FDR A NOISE GUY. Scratching, sampling, percussionists or whatever it takes to add texture and ambience to our sound. Hi energy alt rock/sounds meets techno. w/strong melodic commercial sense. Very serious only. Career oriented. Paul (415) 674-6892.

Band wanted for singing and Hip Hop group. R&B/ Hip Hop/ Blues/ Jazz. MUST READ MUSIC. 1-877-222-2476. True Noise Productions.

Bass and Guitar Wanted- Dark, lush, tribal project. Influences: Bjork, Siouxsie, PJ Harvey. (510) 840-7730. (510) 601-0618.

BASS & GUITAR wanted by BDNG. CD, Studio & Management. Influences: Fishbone, 27SPYZ, Primus, Badbrains, Hendrix, Dixiedregs. (510) 337-9014.

Bass/ Keyboard/ Drums/ Percussion Wanted. SF ages 12 - 17. Special summer project for teens. Fully sponsored+ trip with parents. Joon (415) 385-8960.

BASS, VDICALS, and 2 GUITARS looking for metal/punk DRUMMER. Hits hard with more style than technique. Have songs, SF rehearsal, and kit for easy tryouts. Influences- Refused, Melvins, Speedealer. Eric at 415-931-1269

Bassist Needed!

Punk-Pop band with label, album out, Summer tour and recording needs permanent bass player to play in HOTBOX exclusively. You are a kick-ass bassist with a mature, modest and professional attitude who can play fast and hard with pro-gear, experience, sense of humor, own transpo, available to rehearse at least twice a week. No hard drugs or other annoying problems. Call (415) 206-1919 or email: me@hotbox.org.

Bassist Sought, for straight-up rock band with regular gigs, van, PA, CD and great attitude. Seek fun-loving player, exp. preferred. www.thetabloids.com (510) 428-9866.

Bluegrass singer/ guitarist wanted by mandolin/ guitar player. sing/ play bluegrass duets. Have experience with bluegrass. Sorry, no beginners. Russell (415) 750 1846.

Boukaka from Congo - and his American band in Palo Alto, are auditioning female harmony vocalists, also congas and percussion. Tony 650-365-6121.

Cello throat & Percussion sought for industrial noise, experimental, punk/22nd century classical ensemble Studio, CDs, tours. www.mp3.com/filthmilk (415) 412-9259.

Drummer Wanted - for quartet. Blues and related rock, vocals +. SF rehearsal - Gary (415) 665-2082.

Drummer Wanted - hard hitting groove oriented needed to write and record with guitarist/ bassist and vocalist (877) 497-5588.

Drummer Wanted - SF original alternative rock band with CDs and radio airplay seeks drummer with eclectic skills who doesn't speed up and can play softly, yet creatively as song and club size demands. Jay (650) 869-5203 MathnerdJay@aol.com.

Drummer Wanted - Vicious grooved drummer. Versatile, funk, jazz, metal. Recording project. (415) 456-5194.

Eccentric & Eclectic Female Vocalist Wanted PJ Harvey, Ministry, Abient, recording project. (415) 456-5194.

Female Musicians with Stage presence needed for live Funk & Soul project (vocals, bass, drums, guitar, DJ etc.) Music already written, CD already recorded. There are lots of shows this summer, so lets rehearse! (415) 298-6048.

Female vocalist looking to join jazz group. Please contact at the following message phone number. (650) 868-2364.

Female vocalists and instrumentalists with experience for upscale rock/pop/jazz/R&B by keyboardist/songwriter. Call Jeff at (510) 893-5141.

Funky Blues Drummer - looking for work. Adrien (650) 560-9907.

Guitar and Keyboardist Wanted - S.F. original modern rock band with **National Top 3D hit**. Must be free to tour. Positions include employment with benefits. Influences Beatles/ Stones/ U2/ Wallflowers/ Verve/ Oasis. Call/ Leave message (415) 292-5556 ext. 606.

Guitar and Keyboardist Wanted - SF cover band with major corporate Connections. Familiar with Top hits of 60's 70's 80's. Must have good image and experience live and touring. Fax or E-mail resume (415) 345-3646 marvelousshow@hotmail.com.

Guitarist/ Front Person Wanted - Drummer and Bassist forming blues based rock band. Experienced, dedicated. Keyboards welcomed. (415) 474-5149.

Guitarist Needed to Breathe Life. Punk confidence, country simplicity. No copy cats or idol clones. Open new doors for us. (415) 540-3726.

Guitarist seeks players - to form a Lowdown Dirty Blues Band. Call D 415-682-8522.

Guitarist Wanted- Heavy emotion needed to write and record new songs with drummer/ bassist and vocalist (626) 255-3652.

Guitarist Wanted - to complete SF band. Wildly creative Goth/ Metal songwriters. Please call (415) 621-7477.

Hip Hop rappers wanted. Lyrically skilled only, for compilation album. 1-877-222-2476. True Noise Productions.

Jazz Singer Needs Female Band for Music Festival June 1st, Bass, drums and keys, possible guitar. Paying gig. (415) 587-8541.

Keyboardist seeks working - cover/ casuals band. Experienced pro. Resume and demo on request. Jimmy Craven 415-456-3866.

Lesbian Vocalist Wanted for new Queer cover band. Rock & Pop. Sense of Humor/ Creativity needed. San Francisco practice. (415) 387-4040. homoq2000@yahoo.com

MC's / Rappers where are you? Afro-Latin Hip Hop band D-maya is looking for MC's. Regular MC's are Zion I and Raashan of Mission. Must be comfortable working with a band and professional. Contact Quincy (510) 526-B302.

Mongoloid Drummer needed for established balls-out high-energy Devo tribute. Be a precise, clean shaven, caucasian mutant, ready to travel. Loid (415) 587-5355.

Multi-instrumentalist wanted to create eclectic electronic/acoustic compositions on current project. Recording/gigs. Contact Ebon (510) 985-3039.

Need Male Country Singer - Must accompany himself on guitar. For gig at Great American Music Hall- Songs: "Amazed" by Lone Star & "Something that we do" by Clint Black. Auditions at The Mint Bar, 1942 Market Street, in S.F. Sunday, 4/08/01 1pm-4pm. Contact the Mint 415- 626-4726.

Percussionist Wanted By Latin Funk R&B band. Must play congas & timbales & know all Latin styles. Martin 510-638-0789.

Percussionist/Keyboardist Wanted Ambient, Metal. Recording project. (415) 456-5194.

Planist/Keyboardist/Hammond B3 Player Wanted to join guitarist/vocalist, bassist & drummer. A mix of classic rock & roll, reggae, psychedelic styles. Contact 415-759-7014. www.joerizzo.com

Players wanted for odd, steady gigging, pop group reinventing. Need drummer, 3rd vocalist, instrumentals. Magnetic fields, niisson, neutral milk hotel, early bowie. (510) 533 2099.

Pound your drums to dust. 8 armed drummer sought to complete our loud & fuzzy space rock trio. We've got the riffs & practice space if you've got the energy to set the room on fire. (415) 255-8992.

PRO DRUMMER AVAILABLE - Drummer with a lot of touring/ recording/ gigging experience looking for serious band. Funk/ Alternative/ Pop. Touring/ Recording bands only. (415) 456-1895.

R&B female singers wanted for compilation album. Call 1-877-222-2476. True Noise Productions.

REWARD! for the safe return of my santa cruz guitar that was stolen from my home. Has logo on the 12th fret "sco" \$500 no questions asked (415)934-3229

Riverbottom Nightmare needs a drummer to join our smoky/ whiskey drenched lounge act with a loose burlesque feel. Must appreciate dynamics & empty space. Our sound - Hey Big Spender meets David Lynch. Call Pandora (415) 642-FIRE.

Seeking 2 Female Hearts - with voices for band. Mike (415) 731-3054.

Seeking Vocalist who plays guitar or keys and others with love for blues, and related rock. Seasoned singer/ lead guitarist wants others with serious aspirations for trio or quartet. SF rehearsals 415-665-2082.

Singer/ Songwriter Duo - looking for Bassist and Drummer for original band and reggae band. (925) 229-5482.

Singer Wanted Looking for dynamic/ charismatic singer with good range. Influences: U2, Tool, Nick Cave, Morphine, Nirvana. Aaron- (510) 658-2949.

Songwriting Partner Needed Immediately! Be a pro & proficient on keys or guitar with basic ideas/melodies. I have mini-studio, contacts, soundtracks, lyrics, chutzpah & killer voice. Can we create fast & fun, down & dirty from a simple folksy love song, dance, hip, to Megapop? Call 415-789-8139.

Soul Funk Drummer, into Sly, P-funk James Brown, konfunktion, etc. is looking for a working band. Solid team player. Acoustic/Electric Kits. John (415) 332-0757.

SWM, Singer, Songwriter, Dysfunctional Guitarist Iso Female Musician/ Artist counterpart. Age, Race, and/or religious mania irrelevant. Guitar player a big +. (415) 282-0655.

The Dropseeds Live rock show with SF's very own killer local band at The Hotel Utah, April 4th, at 9. www.dropseeds.com

Vocalist/ Song Writer - seeking keys/ guitar/ producer for original collaboration. Ballads to Dance to Experimental types of music. (510) 663-8459 Tony.

Vocalist/Tenor sax/ Rhythm guitar available for viable cover project. (415) 468-2245.

VOCALISTS EXTRAORDINAIRE - Female/ Male/ Adult/ Children - for eclectic, multilingual recording project. Sorry, no pay, but participants will receive free copy of album. Please be amateur, and multilingual if possible. Bobby 415-751-3756.

Wanted Female Vocalist and, Bassist. Dark, atmospheric, intense music. Good vocal ability, serious players only. Delirium, VASI, Floyd, Rasputina. 415-822-5044.

Rehearsal Space

Located in South S.F. in low crime area. Looking for band to share equal time/rent on a monthly basis. Will consider two bands along with us to share time/rent in thirds. Total monthly rent on space is \$1021. Equipped with alarm and windows for excellent ventilation, ample parking, cool atmosphere and great room with lots of space, good acoustics. Senous musicians only. Showing over the course of the nextweek. Please reply to aural23@earthlink.net with band history and present situation.

Looking for band to share some unused rehearsal space time. Very large space-PA and drum kit provided. Weds all day and eve, Friday eve, Monday day(uptil 7pm) and other day times available. First, last anddeposit.... 3 month trial period. Call for more questions. (510) 658-2484 \$350/ month

Monthly Dakland - rehearsal space available to share. Near Dakland Coliseum easy freeway and BART access. Martin (510) 321-6137.

Rehearsal space, Hayward, near San Mateo Bridge. High ceilings, mirrors, P.A., Alarm, Parking. Hourly-Monthly. (510) 259-1373.

Spectrum Studios Rehearsal Space Available Hourly/ Monthly - Large Rooms w/ PA - Lock Outs Available. **510-633-1883.**

Music Services

Ojembe/ Hand Drumming - technique, rhythms, improv & more. Beginners/ advanced - group/ private. The Very Best! (415) 474-B611.

Guitar Lessons

2 years teaching experience, beginner and intermediate. Rock, jazz, blues. \$25 -(1.1/2) hours, \$45- 2 times/ wk. Call Aaron at (415) 219-6958.

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If you are fun-loving, affectionate and active, I'd like to meet you! I'm Kahlua, and I'm all of those things and so much more! Since I'm a pretty young gal as a one-year-old, I can get really excited and am quite energetic, so my adopter will need to give me plenty of exercise. As far as training, I'm a little green, so I'd love my adopter to got to dog class with me - we could have a blast! I'm a dazzling, spayed, 46 lb. Pit Bull and I love people. And I'm open to a home with cats, other dogs and kids older than 13. Won't you open yours to me?

When you adopt Kahlua from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an outstanding dog for \$35 (including tax).

Kahlua (#135970)

The San Francisco SPCA
Maddie's Pet Adoption Center
2500 16th Street
San Francisco, CA 94103
415-554-3000
www.sfsPCA.org

Career Buffet April 11



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Expand range, volume, breath. Beautiful singing the natural way. All styles-levels. Free session. Bruno Alving (415) 468-3264.

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Bass Amp SWR

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kenbasso@aol.com

Bass Rig \$999 -

SWR 400 watt tube pre-amp, solid state power amp, equalizer, SWR 18-inch speaker, rack case. Call Josh (510) 923-9559.

For Sale

*Selmer alto sax \$300, 12 string acoustic guitar \$200. Call Ernesto 415-824-8979.

Gretch White Falcon
reissue 1955 single cut away, bigsby round handle, X-extra mint. \$2200 OBO. PA \$300. (415) 566-6555.

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mid 50s M-3. Chopped for gigging. 1/4" jacks added for line out and speaker out. \$500. No offers considered until you see it. Dennis (415) 337-7148

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(not for Connections ads)

Rates are per word:
20 words, \$15 for 3 weeks

Other options include:
\$1.50 each additional word
12 point headline, \$15
18 point headline, \$30

Private Party advertisers are not deemed to be operating a business. Items advertised to sell under \$50 (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.

ON-LINE RATES

The San Francisco Bay Guardian's website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

BULLETIN BOARD RATES

(back page of Bay Guardian)

SIZE	6pt	RATE
Small		\$15/line
Medium	9pt	\$22.50/line
Large	12pt	\$30/line
Grande	18pt	\$45/line

Add \$15/line for bold or color treatment
Frequency discounts are available.
*Bulletin Board ads are a popular form of advertising. As a result, the space is often sold out in advance. Please inquire about availability when placing an ad.

DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.
Monday, noon for all employment and real estate display advertising.
Monday, 5 p.m. for all line ads.
Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and Master Card. No refunds will be authorized after submission of payment.

Step 1: Print your ad clearly and as you would prefer it look in the paper.

Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

Step 3: Check the appropriate box. If you are enclosing a check or money order, please make it payable to the San Francisco Bay Guardian.

- ☐ Cash
- ☐ Check/money order
- ☐ Visa
- ☐ American Express
- ☐ MasterCard

Credit card #

Expiration date

Your Signature

Step 4: Print clearly your name, address, and day time phone number or e-mail below.

Name

Address

Day phone

E-mail

Step 5: Send us your ad!

Mailing address:

Bay Guardian Classifieds
520 Hampshire
San Francisco, CA 94110-1417

Fax: (415) 621-2016 Phone: (415) 255-7600

E-mail: classifieds@sfbg.com

(415) 255-7600

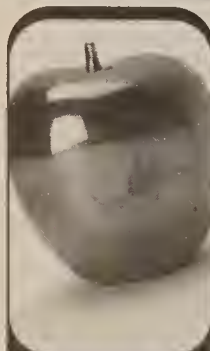
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MEDIA MAKE-UP ARTISTS earn up to \$500/day for television, CD/videos, film, fashion. One week course in Los Angeles while building portfolio. Brochure (213) 896-1774 www.Media-MakeupArtists.com (AAN CAN)

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A fun, personalized 1-on-1 method with French-born tutor. Degreed. Marc (415) 441-2062.

FRENCH FOR THE 21ST CENTURY
First class of the session FREE for first time students with Bay Guardian ad. Small group classes. All levels. Try us out, we are the best! The French Class. School of French & Translation Service, 500 Sutter (at Powell). (415) 362-3666. www.french-class.com.

www.
enjoyGerman.com
(415) 255-1745

LANGUAGE EXCHANGE
I'd like to improve my English, while you improve your Portuguese. It's free. (415) 469-0254.

Native Hungarian - teaches Hungarian as a foreign language, experience, teaching degree. (415) 731-3054 Reka.

Workshops Seminars

CareerBuffet

Looking for an opportunity to advance your professional career by improving your job skills? Avoid jumping into another unwanted career path by meeting with local career education providers in a fun, unique environment. CareerBuffet, a Bay Guardian-style career education and employment mixer, offers a social atmosphere to explore some of the best resources for career development in the area. This event is free to the public. April 11, Venture Frogs, 4-8 p.m. at 1000 Van Ness in San Francisco. www.sfbg.com/careerbuffet.

CareerSource

employment opportunities



RESTAURANT/BAR/CLUB
Extreme SF
is looking for Exper. juice bar/cafe high traffic counter person. Tips medical & benefits Pt Am/PM. Drop resume at Golds Gym 1001 Brannan st. or Fax Resume to (530) 661-2316.

Career Services

Bartenders: Make \$100-\$250 per night. No experience necessary. Call 1-800-246-6196 ext. 3000. (AAN CAN)

ArtSEARCH

Looking for a job in the arts?

ArtSEARCH lists 100s of job opportunities from entry-level to upper management. For information and sample issue write:

ArtSearch
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355 Lexington Ave.
NYC 10017

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www.tcg.org

Employment Agencies

ADMINISTRATIVE

NEED A JOB?

Temp for Top Bay Area companies; non-profits, art galleries, pharmaceutical, investment firms and more. If you have office experience, computer skills, and a winning attitude - We Want You! Top Pay for Great Skills. Call **Fellows Placement, Inc.** (415) 243-0222 or email jwhite@fellowsplace.com.

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TEMP YOUR WAY To a New Job

Long-Term/Temp-to-Hire positions available for experienced Receptionists and Administrative Assistants. Computer skills needed for top pay! Call **Fellows Placement, Inc.** (415) 243-0222, or jwhite@fellowsplace.com

ADMINISTRATIVE

Earn Money while your job hunting. Sample different industries including many creative environments, or land the perfect job magically while you temp. Tel. 415-732-7520 Fax 415-438-2199 admin@temptime.com 211 Sutter Street, Ste. 801 San Francisco, CA 94108 www.temptime.com

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MONROE PERSONNEL
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Top-notch Reps wanted for Global Electronics Firm. Communication / computer skills required for Great Pay in long-term position. Call **Fellows Placement, Inc.** (415) 243-0222 or email jwhite@fellowsplace.com.

Business Opportunities

\$800 Potential Weekly Income - Mailing our sales brochures. No experience necessary. Genuine opportunity. Free supplies. Rush SASE: Re: Mar Assoc., PO Box 663, Lemont, IL 60439 (AAN CAN)

A CANDY ROUTE - Up to \$2,700/month (realistic). 25 vending sites. No competition - 16 hours/month. \$9,625 investment required. 1-800-268-6601 (24 hours). (CAL*SCAN)

ARE YOU EARNING what you are worth? \$500 - \$1500/PT. \$2500 - \$8000/FT. No experience necessary. Will train. FREE booklet: 1-800-276-7103. www.SeriousCashNow.com (CAL*SCAN)

Earn up to \$25,000 to \$50,000/year. Earn up to \$25,000 to \$50,000/year. Medical insurance billing assistance needed immediately! Use your home computer, get FREE internet, FREE long distance. 1-800-291-4683 dept 190. (AAN CAN)

FOR SALE - Established San Francisco Business - No Experience Needed - Will Train - Present Orders Will Give You A Six Figure + Income!!! Serious Parties Only 415-897-6461.

Homeworkers Needed \$635 weekly processing mail. Easy! No experience needed. Call 1-800-244-6517 ext. 4335, 24 hours.

Looking for 30-40 new people now. 100K-120K per year to start, no experience needed. 401K plans, not MLM. Call today 1-800-570-0532. (AAN CAN)

MEDICAL BILLING. Recession proof industry. Unlimited income potential. Client Acquisition Program. Investment from \$2,495. Financing available. Island Automated Medical Services 1-800-322-1139 ext. 2101. www.business-startup.com (CAL*SCAN)

WOLFF TANNING BEDS
TAN AT HOME Buy DIRECT and SAVE! Commercial/Home units from \$199 Low Monthly Payments FREE Color Catalog. Call TODAY 1-800-711-0158. www.np.etstn.com

Your Classified Ad printed in more than 100 alternative papers like this one for just \$1.50. 000 to run your ad in papers with a total circulation exceeding 6.9 million copies per week, call 415-255-7600 and ask about the Association of Alternative Newsweeklies. No adult ads. (AAN CAN)

Employment Wanted

Active or Silent Partner Sought Sausalito day spa partnership offered. Ideal for hair stylist or aesthetician. Salon massage facial rooms, private label skin care. Contact Tony Cox (415) 902-4539

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AMERICA'S AIR FORCE - Jobs available in over 150 specialties, plus. *Up to \$17,000 enlistment bonus *Up to \$10,000 student loan repayment *Prior service openings. High school grads age 17-27 or prior service members from any branch, 1-800-423-USA or visit www.airforce.com (CAL*SCAN)

ATTN: San Francisco

Postal positions. Clerks/Carriers/Sorters. No exp. required. Benefits. For exam, salary, and testing information call (630) 836-9169 ext. 1425. 8am-8pm, 7days.

Compliance Officer
Analyst for certifying minority/women business and contract compliance for public agencies. College degree, car, some travel required. Good writing, communication, interpersonal, and computer skills needed. Business knowledge desired. Minorities and women encouraged. Contact Hayden J. Lee Consultants, Inc. at 1511 Taraval St., # 201, San Francisco, Ca. 94116, (415) 759-8178 / fax 759-8050. Email: hjline@earthlink.net.

DRIVERS NEEDED - Full benefits and guaranteed home time. Veteran drivers start. 32 cpm for flatbed & 31 for van. Call Smithway Motor Xpress: 1-800-978-8848, www.smxc.com (CAL*SCAN)

Sales Position

Entry Level

Fast growing Inc 500 mail distribution Co seeks money motivated natural self starter for SF market, great opportunity Salary+comm+benefits

email resume to:
jrose@chippot.com
or fax 415-703-8604

OUR OFFICES ARE OPEN
The San Francisco Bay Guardian Classified Department is open Monday through Friday from 8am to 6pm. Call us at (415) 255-7600, fax us at (415) 621-2016 or visit us in person at 520 Hampshire Street, San Francisco (at Mariposa & 17th Sts)

THE SAN FRANCISCO BAY GUARDIAN RESUME SERVICE

Please fax, mail, or e-mail your résumé to the San Francisco Bay Guardian and we will send it to our select staffing agencies. Staffing agencies offer a wide range of employment opportunities.

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San Francisco, California 94107
Fax: (415) 437-3668
E-mail: resume@sfbg.com

Staffing Service Directory:

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Bradford Staff	(415) 362-0435 resumes@bradfordstaff.com
Campus Connection	(415) 982-2211 thecampusconnection@yahoo.com
Fellows Placement, Inc.	(415) 243-0222 mryan@fellowsplace.com
Jackson Personnel	(415) 546-4500 jagency@pacbell.net
J. Boragine Associates	(415) 433-1143 sean_malynn@boragine.com
Searchwright	(415) 538-1501 jobs@searchwright.com
StaffBridge	(415) 274-8999 pconnor@staffbridgeinc.com
Strategic Staffing	(415) 616-6300 jobs@strategic-staffing.com
Taylor Grey	(415) 882-9866 infos@taylorgrey.com
TempTime	(415) 732-7520 jobsmonroe@aol.com
TemPositions	(415) 392-5856 sfjobs@tempositions.com
TSS	(415) 543-4545 info@tssjobs.com

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Guaranteed hourly wage and guaranteed raises PLUS up to \$50/month for maintenance & repair of bike. FT 2:00 pm start time. Must be able to type 35 wpm.

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ACTIVISM

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Activists, Organizers & Forest Defenders are needed to join our team and work to save CA's forests, watersheds and wildlife areas. P/T and F/T permanent positions. \$600/wk with Bonus plus Benefits including health insurance. (415) 974 3636. www.forestsforever.org



ACTIVISM

Organizers!!!!

Fight poverty and racism. Organize the Poor. Community organizing for education reform, better housing, living wage jobs and more. Call Tara. (510) 436-5690. www.acorn.org.

ACTIVISM

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Leading environmental organization is hiring both exp. & entry level activists for local campaigns. Fulltime and part-time work with competitive wages and benefits.

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Three years min. exp. managing public education & grassroots campaigns. Strong knowledge of Bay Area Politics.

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ORGANIZERS

With professional grassroots exp. Entry level positions with advancement opportunities are also available. Send resume to Sierra Club, 2530 San Pablo, Ste. 1, Berkeley, CA 94702. Attn: Personnel or mb@sfbaycs.org. Sierra Club is an equal opportunity employer.

ACTIVISM

Spend Your Nights Saving the Earth!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty person membership team. Flexible part time evening hours, excellent pay & benefits in a diverse, casual workplace. DNLV SECONDS FROM BART. Call Rico or Scott @ (510) 271-0900 x 304. Students, seniors & people of color are encouraged to apply. www.ecovote.org

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Administrative

Assistant to \$45k

Seeking high-energy individual with MS of office and great attention to detail. Become part of a team where you can make a difference! Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email jobs@strategicstaffing.com.

ADMINISTRATIVE

Junior Receptionist

SF producer of high end business forums and hospitality for major sporting events seeks a bright professional to handle heavy phones in a fast paced sales environment. Professional attitude, attire, communication skills necessary. \$12-\$14 hr. DOE. Fax resume to (415) 817-0483. EOE.

ADMINISTRATIVE

Receptionist

For busy finance firm. Strong phones, communication, basic office skills. Growth potential. Call (415) 788-7279 or fax: (415) 788-9839.

ADMINISTRATIVE

Word Processor to \$20/hour

Foster City Property Management firm needs a pro to handle heavy documentation: typing SS wpm or better. This is a great work assignment for an independent proactive person who can have fun and work hard. Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email jobs@strategicstaffing.com.

ART

2 Tattoo Artists - Needed for Newly opened Tattoo Studio in Stockton, CA. Shop Experience a MUST (209) 952-6943.

ART

Attention:

Filmmakers

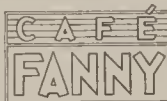
The Urban Survival Network is currently seeking entries for weekly film showcase to be broadcast on local television station. We are accepting films & videos of all genres; experimental, shorts, documentary and narratives, that are 50 minutes or less. Send entries in VHS for mail w/SASE to: 333 Ralston St., San Francisco 94132 or email for details to: trampis@angelfire.com.

ART

Caricature Artist

Wanted for booth at Great America. Great Pay!!! (888) 946-4374.

CAFE



Are you looking for a job that is fast-paced and enjoyable with a welcoming atmosphere and delicious food? Cafe Fanny - Alice Water's famous French style cafe is seeking bartenders with personality. Earn up to \$10/hour depending on experience. Medical, dental, 401K, vacation pay and food discounts. Please fax resume to (510) 526-7486 or contact Josey at (510) 526-7664 ext. S.

CLERICAL

Fortune 500

Company

Seeks professional copy people. Litigation and customer service experience a plus. ABA Staffing Services. Call (415) 773-ABAR(2227).

CLERICAL

Well-organized person for organizationally challenged real estate investor. P/T to file and organize papers. Very flexible schedule, informal work environment. \$10-12/hour. Call (415) 775-2564.

COMPUTER

ABSOLUTELY FREE INFO

Earn Income Online! 2000-\$5000/mo. + www.secrets2ebiz.com

COUNSELOR

SUMMER CAMP

Counselors and specialists needed for JCC summer day camp. June - August, to work w/ children in grades K-8. Call (415) 292 1265 for more information.

COUNTER

Counter Person - Flexible hours. Monday-Friday, full/part time, no experience necessary. (415) 495-5212

COURIER

Courier Needed

The San Francisco Bay Guardian is in need of a part-time courier. Ideal job for that right someone. Responsibilities include providing reliable pick-up and delivery services 1 to 2 times a week. Specific times are Mon. and Fri., 11a-5p. Personal car and insurance a must. \$7.50/hr plus mileage. Fax (415) 437-3960, email charlotte.harper@sfbg.com (text only no attachments) or send resume to Human Resources Department, Attn: Courier, S20 Hampshire, San Francisco, CA 94110. Please no calls. EOE

CURATOR

John and Peggy Maximus Gallery Santa Barbara Museum of Natural History seeks: Curator, Maximus Gallery of Antique Natural History Art. For detailed info. Call 805-682-4711 x360. www.sbnature.org/htmls/openjob.htm.

DATA ENTRY

Over 100 Openings

For data entry specialists. Must be fast, no phones or customer service necessary. Various shifts available. ABA Staffing Services. Call (415) 773-ABAR(2227).

DISTRIBUTION MANAGEMENT

Distribution Manager

The SAN FRANCISCO BAY GUARDIAN, an independent newspaper, is seeking an experienced distribution manager with strong leadership skills and distribution knowledge. The successful candidate must be goal and results oriented, possess excellent communication skills, have the ability to lead and motivate a dedicated team of employees in a highly competitive environment. A minimum of 3 years successful work history is a must. Responsibilities include strategic distribution planning and market analysis. Competitive pay and benefits. If the possibility of challenging work is appealing please send your resume with a cover letter to HR Department Attn: Circ. Mgr., fax 415 437 3960 or email to HR@sfbg.com. EOE. No calls.

DRIVER

COVENANT TRANSPORT* Owner Operators/solos 83 cents. Teams 88 cents *Coast to coast runs *Teams start up to 46 cents. For experienced drivers 1-800-441-4394. For owner operators 1-877-848-6615. Graduate driving students 1-800-338-6428. (CAL*SCAN)

DRIVER

Driver/ Warehouse Deliver stock to Bay Area stores. Receive and process inventory. F/T flex hrs. Clean DMV required. Fax resume to (415) 467-4956 or e-mail to dc@e-met-rosport.com.

DRIVER

It PAYS to start with us. Call SRT today. 1-877-244-7293 or 1-877-8IG-PAYDAY *Great pay *Paid weekly *Excellent benefits *\$1,250 sign-on bonus. *Driving Student graduates welcome. Southern Refrigerated Transport. (CAL*SCAN)

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SFO Airporter

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For private special education school. Be energetic, disciplined. Fax resume to (415) 642-1124 or call Glona. (415) 642-1134.

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GENERAL

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GENERAL

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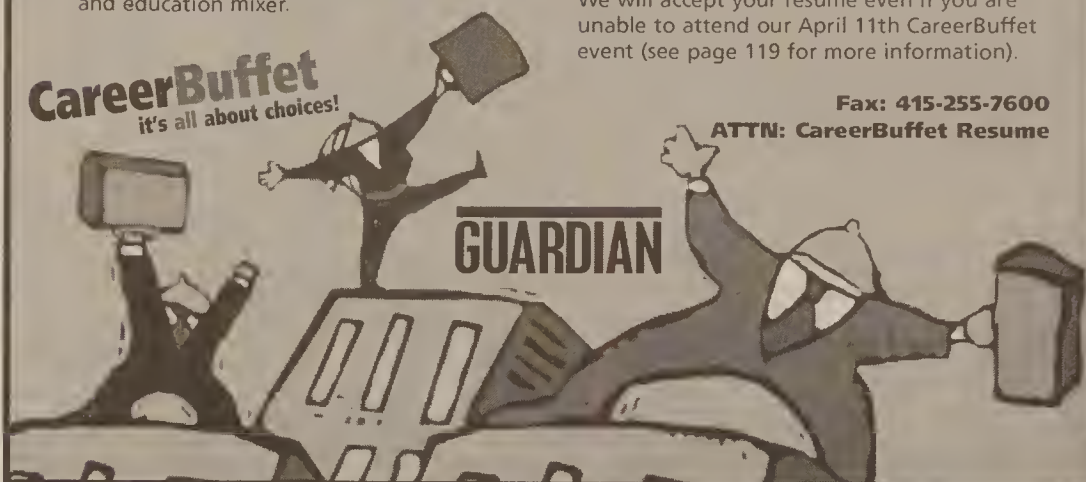
Interests Pool, ping-pong, the giant Golden Retriever who lives in our office, getting you a job you'll love..

Tips We can't help you if you don't call..

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it's all about choices!



Companies from all industries will be looking for great local talent. So whether you're looking to work with a non-profit, a high-tech firm, one of the area's hot restaurants, or whichever industry you find appetizing, **CareerBuffet** offers the choices you need.

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ATTN: CareerBuffet Resume

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CareerBuffet

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The San Francisco Bay Guardian, an independent weekly newspaper, is seeking an Information Systems Director to manage its IS functions. Responsibilities include the development of a company-wide IS strategic plan that addresses the paper's overall technology needs and direction, management of an annual budget, supervision of IS staff and interaction with department managers. Also responsible for the coordination of office hardware, software and telecommunication needs, and administration of the configuration and use of network resources. Must have experience with both PC and Mac environment, Unix and Windows, networking protocols and software configuration. QuarkXPress and Photoshop a real plus. Successful candidate will have 8SCS and/or 5 years work experience managing IT network with multiple domains in a mixed environment. Novell certified and two years of management experience in implementing and monitoring network, user support and system security controls. SFBG provides a challenging and exciting work environment, competitive compensation package. If this is the job for you, please send us your cover letter and resume. EOE. No calls please.



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OPERATIONS

Operations Manager

The San Francisco Bay Guardian is looking for an Operations Manager to provide leadership and day-to-day direction to employees in the Production, Information Systems and Property Management departments. The primary objective of this key leadership position is to develop a solid employee support team whose immediate goal is to ensure continued excellent client service through the use of creativity and innovative work processes. Responsibilities also include strategic planning, and budget management. The successful candidate must have strong verbal and written skills, excellent team building ability and a publication background. Minimum of 5 years managerial experience with a successful work history and two years supervisory experience are essential. SFBG is a weekly alternative newspaper with an exciting work environment, competitive pay and good benefits. If this job sounds like a perfect fit forward please forward your resume to: HRD/OpsMgr., 520 Hampshire, San Francisco, CA 94110-1417, email: charlotte_harper@sfbg.com (text only) or Fax 415-437-3960. No calls please. EOE

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Picture Framing

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Fax resume to (415) 221-0450 or apply in person at 4249 Geary Blvd. at 7th Ave.

PUBLISHING

TICKET TO WRITE

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The San Francisco Bay Guardian, Northern California's largest weekly publication, is seeking an inside sales executive who understands new business development, customer retention, telephone cold-calling and driving revenue in media advertising. The candidate must work well with deadlines, multiple projects, and possess excellent verbal and written communication skills. Job duties include sales presentations to large advertisers and agencies, phone heavy sales, and leading the department toward new business generation. Prior sales experience in media or telemarketing environment preferred but not required. If you want to work in a fun sales environment with diverse and progressive-minded coworkers who know how to get work done without having a corporate mindset, then look no further! This inside sales position (with occasional outbound sales calls) is definitely an environment for self-motivated, strategic thinkers who would enjoy selling the ads you see in this Classified section of the Guardian. The Bay Guardian offers competitive pay and good benefits. If you enjoy working in a fast-paced, progressive work environment, then send your resume to HR Dept., Attn: Classifieds, San Francisco Bay Guardian, 520 Hampshire, San Francisco, CA 94110 or email (no attachments please) to charlotte_harper@sfbg.com. Fax (415) 621-2016 or call (415) 487-2514. EOE.



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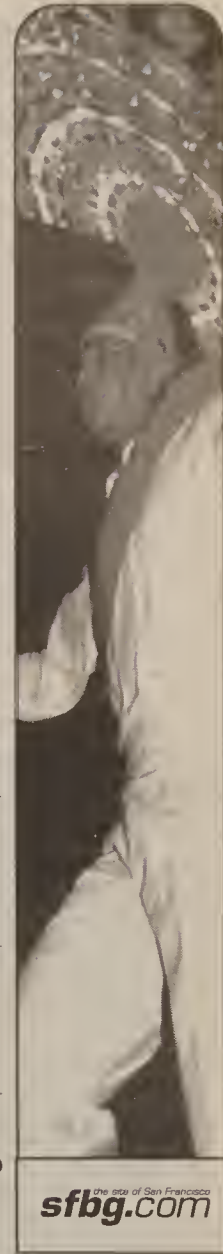
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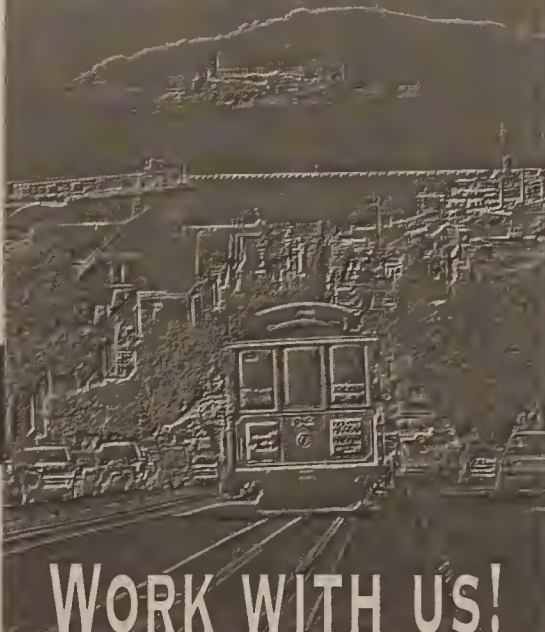
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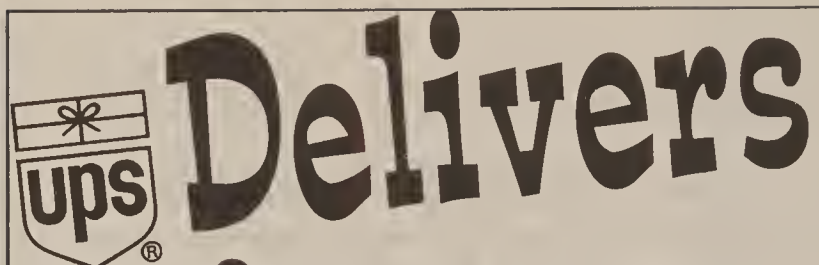
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Responsibilities include managing an inside sales team, setting department goals and direction as well as training and development. Strong selling, strategic and motivational skills are required to develop people and traditional Classified categories of Employment, Real Estate, Rentals, and Automotive. Opportunity for rapid advancement to qualified applicants. The Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits include 401(k), health, dental, and vision. Please send your resume or inquiries to jodyc@sfbg.com, fax (415) 621-2016 or mail to: Classified Advertising Director, 520 Hampshire Street, San Francisco, CA 94110-1417.

Information Systems Director

Manage the IS functions of the Bay Guardian! Responsibilities include the development of a company-wide IS strategic plan that addresses the paper's overall technology needs and direction, management of an annual budget, supervision of IS staff and interaction with department managers. Also responsible for the coordination of office hardware, software and telecommunication needs, and administration of the configuration and use of network resources. Must have experience with both PC and Mac environment, Unix and Windows, networking protocols and software configuration. QuarkXPress and Photoshop a real plus. Successful candidate will have BSCS and/or 5 years work experience managing IT network with multiple domains in a mixed environment. Novell certified and two years of management experience in implementing and monitoring network, user support and system security controls. SFBG provides a challenging and exciting work environment, competitive compensation package. If this is the job for you, please send us your cover letter and resume to charlotte_harper@sfbg.com (no attachments please). EOE. No calls please.

Inside Sales

Want the best sales job in the city? Work as an inside sales executive, selling this space in the paper you love to read. We are looking for dynamic individuals who understand new business development, customer retention, telephone cold-calling and driving revenue in media advertising. The candidate must work well with deadlines, multiple projects, and possess excellent verbal and written communication skills. Job duties include sales presentations to large advertisers and agencies, phone heavy sales, and leading the department toward new business generation. Prior sales experience in media or telesales environment preferred but not required. If you want to work in a fun sales environment with diverse and progressive-minded coworkers who know how to get work done without having a corporate mindset, then look no further! This inside sales position (with occasional outbound sales calls) is definitely an environment for self-motivated, strategic thinkers who would enjoy selling the ads you see in this Classified section of the Guardian. The Bay Guardian offers competitive pay and good benefits. If you enjoy working in a fast-paced, progressive work environment, then send your resume to Classified Advertising Director, San Francisco Bay Guardian, 520 Hampshire, San Francisco, CA 94110 or e-mail (no attachments please) to jodyc@sfbg.com. Fax (415) 621-2016 or call (415) 487-2514. EOE.

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5:30 – 6:00 Introductions

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Illustration: Scott Johnson • scojo27@hotmail.com



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